DRAMATIZING CHILD HEALTH

A New Book of Health Plays, with Chapters on the Writing, the Producing, and the Educational Value of Dramatics

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American CHILD HEALTH *Association*

Published, March, 1925
Second printing, November, 1926

THE VAIL-BALLOU PRESS
BINGHAMTON AND NEW YORK

ACKNOWLEDGMENTS

Grateful acknowledgment is made to the following people, who helped in the preparation of this book by giving constructive criticism and suggestions for its improvement.

JULIA WADE ABBOT, *Director of Kindergartens, Board of Public Education, Philadelphia, Pennsylvania.*

MARGARET C. CAREY, *Health Education Division, American Child Health Association.*

LELAH MAE CRABBS, *Health Education Division, American Child Health Association, and Lecturer in Elementary Education, Teachers College, Columbia University, New York City.*

EMMA DOLFINGER, *Director, Health Education Division, American Child Health Association.*

MRS. MABEL F. HOBBS, *Consultant in the Drama, Playground and Recreation Association of America, New York City.*

SALLY LUCAS JEAN.

Annie E. Moore, *Assistant Professor of Elementary Education, Teachers College, Columbia University, New York City;* and Ethel L. Ellis, *Christodora House, New York City,* kindly read the first draft.

We also wish to thank Elma Rood, *Health Education Director of the Mansfield, Ohio, Child Health Demonstration,* for her help in editing the account of the Mansfield pageants; Anna Hempstead Branch, for her permission to reprint her play "Green Rowan"; Mrs. Alice Dietz, *Assistant Director of Recreation, Minneapolis, Minnesota, Park System* for her permission to use the pageant outline for the "Weaver of Dreams"; and Edith Kunz for her permission to use her play, "How Prince Joy Was Saved."

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A CHILD HEALTH PLAY

The health play of the past.

THE first health plays were published about ten years ago in the early dawn of a world-wide movement. Dramatic methods had a very real part in furthering the great idea conceived by the founders of the Child Health Organization in 1918. This idea was to make teachers everywhere realize that it was their privilege to take the lead in raising the health standards of school children by enlisting the imagination and the will of the children themselves in an enthusiastic expression of the health habits. In the first methods used we heard the stirrings of the dawn. The picturesque, compelling character of the dramatic presentation of health through health clowns, the health fairy, the rules of the health game, fairy stories, rhymes and plays we liken now to the golden notes of Chanticleer calling our attention to a new day.

In the gracious light of this dawn health plays were used as one method of gaining the child's interest in health through an imaginative appeal. The early plays were of great value because they put this new idea triumphantly to the test. Their faults were lost sight of in the glorious sunrise that flooded classrooms all over the country with the light of a new understanding and a new enthusiasm. But now the sun is up, the day has come. By following up the spectacular methods with a more definite, accurate and comprehensive study of the subject and the development of careful, sound principles of pedagogy, Health Education has become an established factor in the program of the modern school.

The health play today.

In an effort to supply the tremendous demand for health plays, hundreds have been written, some of them in desperation by teachers and health workers who have felt that they had no other way of securing fresh material.

In reading a large number of these plays, some in print and others in manuscript, it is surprising to note how little we have advanced beyond the early stage of health dramatization.

The health play today is a backward child. It has never progressed beyond the first grade. We have not considered it necessary for the teacher to become familiar with the technique of a subject before attempting to apply its principles. We have never lifted the health play out of the realm of propaganda into the realm of art. We have continued to use it as a vehicle for teaching health rather than as a means of glorifying the fullness of life. After all there is no reason, is there, why health should not have as authentic a literary value as life and joy and beauty and happiness and immortality?

The health play of the future.

To give health this value we must use it in its broadest sense. Mental, physical, moral and social health, the well-being of the whole child, must be our theme, our story and our plot. For the body, milk; for the soul, the milk of human kindness; for the body, apples, oranges, dates and prunes; for the soul, the fruit of the knowledge of good and evil; for the body, strong muscles and rosy cheeks through play out of doors; for the soul a lifting up of the eyes to the beauty of the hills, a tuning of the ear to tender bird songs at evening, senses so keyed to the poignant sweetness of living, that anything less than the fullness of life becomes a desecration. Of this stuff will the great health plays of the future be written.

Health play types.

Most health plays follow the pattern of the old morality plays. The virtues are the good health habits, the good

foods, and the utensils associated with good foods and good health habits. The vices are the bad habits, harmful foods, and the utensils associated with harmful foods and bad health habits. Groups of children or a child take the place of Everychild.

Sometimes the characters are symbolical as developed by Eleanor Glendower Griffith. (See Chapter Nine.) The blue-bird stands for education, the wicked witch for ignorance, the fairy for health.

Plays of this kind are useful in health education when they are written with freshness of imagination but when Germs and Baby Pains and Danny Decayed Tooth and Orful Filth and a heroine named Melancholia are introduced, dramatic health teaching becomes ridiculous and ineffective.

Some faults in health plays.

Perhaps, here in the interest of better health plays for the future we may be forgiven if we list some of the faults that mar a good many health plays.

1. A lack of the literary quality, the dramatic quality and the possession of an idea which Constance D'Arcy Mackay in her book *How to Produce Children's Plays* says all plays for children should possess. It is perfectly permissible to accept crudities in a classroom play that the children have written themselves, but it is entirely another matter for children to memorize the crudities of others. The distinction here is very important. In working out their own plays and stories no matter how crude, the children are learning valuable lessons, but if they are not going to write the play themselves and are going to use other people's dialogue then that dialogue must be worth memorizing.

2. Plays that do not conform to psychological and scientific standards. Most health plays are not true to child psychology. In the dialogue, the children use stilted language and long words that they would never think of using in everyday life. Health becomes an artificial thing to children when it is presented in an artificial manner.

3. Speeches too long and prosy.

4. Speeches that try to get over too much information. In several plays examined the characters who sit down to eat a lunch on the stage enumerate the number of calories to be found in each dish. Sometimes they tell with great exactitude and a wealth of historical and geographical detail the origin of each food and the various vicissitudes through which it goes before it reaches the table. This is a valuable idea for a classroom project but it has no place in a play.

5. Too much talking and too little action.

6. Lack of rhyme and rhythm in the verse. This is almost always a difficult fault to correct in an otherwise good play. A sense of rhyme and rhythm is hard to acquire and unless a person has reason to feel that he has been born with it, or has absolutely mastered its principles, it would be well to let verse-making alone, even if the temptation is sometimes well-nigh irresistible. This does not apply to the little verses sometimes made by the children themselves. These may be crude but a feeling of rhythm is seldom lacking.

The use of health plays.

Health plays should be the outcome of a school health program rather than a vehicle for teaching health.

It is because health plays are used in a great many instances to get over to the children knowledge about health that we have so many long speeches bristling with information. Health plays should primarily build up attitudes. The sound, scientific health information comes in the science courses. The young actors make use of these courses and others in the school curriculum as sources of information in the writing, costuming and staging of the play, but under no circumstances should health dramatization seek to impart knowledge.

Health is primarily a matter of behavior. It must function in the child's life. Now it's true that milk, as a character, or as a link in the plot in a health play, probably won't transform a hater of milk into an enthusiast for it. But if

the child already knows the value of milk as a scientific fact, the necessity for taking it into action will at least humanize his knowledge and perhaps throw a glamour of interest over the subject of milk drinking. Since we wish the child to apply his health knowledge to the routine of his daily living the health plays that make use of natural situations and real characters are of great value in building up health attitudes. Such a play is "The Costly Party" [1] worked out by a class of seventh grade children in Louisville, Kentucky.

General literature and the health play.

In our conception of the health play as an art form we will find that we can help build health attitudes through all types of plays and story dramatizations, beautiful in language and glorifying healthful foods, healthful habits, the kindly virtues and a simple wholesome mode of living. A play of this kind is "Green Rowan" by Anna Hempstead Branch.[2] Milk is made so attractive that even the fairies covet it. In fact they wait eagerly all year just to steal the children's milk on May Day. With a child of a certain age what characters in his acquaintance have more prestige than the fairies, Robin Hood and Maid Marian? In taking part in this play the child who should drink milk and won't, sees the object of his aversion beloved and beautiful:

> "Flowery, sweet and smooth as silk,
> Milked at dawn while still the air
> Gleamed with many a golden star."

Source material and different types of stories that may be used in making plays, not confessedly health plays, are given in the bibliography. In the great storehouse of general literature we will find much of the material necessary for fashioning plays of authentic literary value and of help in creating an all-round health attitude.

[1] See page 130.
[2] See Page 122.

The health plays in this book.

The plays printed in this book are recognized as not being perfect by any means. In fact they are not to be considered as set pieces. If a child substitutes a line of his own for the printed word, so much the better. If a teacher or health worker writes a health play that she thinks is worthy of being included in a new edition, the American Child Health Association will be glad to have her submit it.

A forecast.

Playful activity, free dramatization, and the play as an art form hold tremendous possibilities for educating the child in the ways of health. In the next chapter we will talk about some of these possibilities and later on we will give suggestions for the writing and producing of health plays and discuss the part that these activities may take in education.

This book is frankly an experiment. Its success or failure will depend, not on the number of copies sold, but on the quality of the health plays that its reading may bring to bloom. Perhaps in this present generation of boys and girls trained and cherished in the tradition of health as fullness of life, one will grow up who will do for health what Maeterlinck has done for happiness. Who knows?

Chapter Two: ON SUCCESSIVE STAGES OF LANGUAGE EXPRESSION

DANCERS OF ANCIENT GREECE

What is language?

WE have been accustomed to think that language means speech only. When we learn a new language, French for example, we struggle with irregular verbs; we seek a speaking acquaintance at least with masculine and feminine nouns and with the charming vagaries of the idiom; we learn to admire and imitate the precise, clipped-wing enunciation of the French. But if we stop there we are lost. The hands, the shoulders, the eyebrows must learn to speak French also. For language is more than speech. It may be a gesture, a picture, a visual image, a movement of the finger. Anything that we employ consciously as a sign is language.[1]

Thus we see that a tiny baby when he reaches for a bright ball dangled over his head is really using language, the only language that he knows, bodily movement. The little child when he scribbles with a pencil on a bit of paper is employing language consciously to express himself. Arnold Gesell says: "Primitive drawing is a kind of pantomime with a pencil point, or graphic gesture. Early childhood drawing is essentially language, and when the child gives his scrawls names, they can no longer be called mere scribbles." [2] All forms of dramatic activity—imitation, make-believe, story plays, singing games, rhythmic dancing, free dramatization and the writing and producing of plays, are language expression.

[1] John Dewey, *How We Think,* 1922. Page 171. (*Publishers of books mentioned in foot-notes will be found in the Bibliography for each chapter, given in Chapter Twelve.*)

[2] *The Normal Child and Primary Education.* Page 126.

Successive stages of language expression.

There are, of course, successive stages of language expression, starting with the experimental bodily movements of the baby and passing up through play activity and controlled speech and gesture to the development of art forms like music, painting, sculpture, poetry and drama. Many of us, however, in using dramatic activities in education have failed to distinguish between the successive stages of language expression. This has resulted in erroneously dubbing as plays the imitative acts and make-believe of children's play activity and the free dramatization of a story or incident in which the child is both actor and author. In reality, imitative acts and make-believe bear much the same relation to the play as an art form as the natural trilling of a bird does to a musical composition, and free dramatization would come somewhere between, perhaps as a child's quaint little variations on a pretty theme. The dramatic form of activity that we call imitative acts and make-believe appears in the stage of language expression that children occupy as soon as they learn to walk and talk. Even before that, however, they have been using activities to acquire meanings.

Children learn meanings through activities.

We, as adults, do not remember when the meanings of chair, table, house or any of the other objects familiar in everyday life were not clearly defined, but to a child the world he lives in is a confused jumble of hazy, blurred outlines, until he begins to attach definite meanings to the things he observes through his senses. It is through practical activities, largely, that children grasp the meanings of things. A child learns, for instance, to know the meaning of cup through his use of the cup to convey milk to his mouth. He knows it is hard because he cannot bite through it and that it is hollow because it holds liquid.

Imitation of adult activity.

In the stage of language expression in which imitative acts and make-believe appear the range of a child's possible activities and therefore his opportunity to acquire more and more meanings becomes increasingly wider by watching what other people do. Of course the child doesn't at first comprehend the meanings of the actions of grown-ups but they open up to him a whole new world of fascinating possibilities.

Imitation is one of the ways by which the activities of grown-ups supply the child with stimuli which cause the rapid progress of thought, but when a child copies the acts of adults it does not mean that he is blindly imitating them without rhyme or reason. He has some impulse already active and takes possession of the words or gestures of the adult that suggest a satisfactory means of language expression. A little girl, for instance, may wish to be grown up. The impulse is vague and associated with a freedom of movement, that she observes in grown-ups. They can eat what they like, wear any clothes they fancy, go where they please, sit up as long as they want to. The acts of grown-ups that the child might copy to express this impulse would be preening in her mother's clothes in front of the mirror; giving a tea party for her dolls with imaginary cups of tea and sugary cakes; putting her dolls to bed and then going off on a round of imaginary calls. These imitative acts the child calls "pretending" or "playing grown-up."

The child, of course, doesn't express what it really means to be grown up by imitating adult activities. She is simply translating what being a grown-up means to her into the only appropriate language at her command, imitative activity. She copies the words and gestures of adults as signs of a highly complicated state, but the signs the child uses would be satisfying only in an elementary stage of language expression in which the activity begins with an impulse, but whose main end is pleasure in the doing. We see at once then that the im-

pulse is a most important factor in an imitation of adult activities. These activities are so varied, so rich in possibilities, so altogether delectable, that they stimulate the child to reach out toward new experiences, new achievements, new problems that do not appear in the child's world of natural things. In imitating them the child is forced to think, to experiment, to select and to discard. For this reason Dewey says that the presence of adult activities "plays an enormous rôle in the intellectual growth of the child because they add to the natural stimuli of the world, new stimuli which are more exactly adapted to the needs of a human being . . ." [3]

Make-believe.

When a small child in play uses things as signs for other things, he is actually playing with meanings. For instance, a little boy three years old was surreptitiously given a taste of pancake with syrup on it. Immediately a pancake became to him a highly-to-be-desired food. With close attention he watched the cook making pancakes. Then when he had mastered the motions he cooked a whole batch of pancakes each morning for the family breakfast, using a set of dominoes for the cakes and indicating all necessary movements and utensils in dumb show. When the pancakes were done he offered to each person at the table a domino on a tin pail cover, saying at the same time, "pantake?" The dominoes meant pancakes to the child and were just as satisfactory an expression of them as if he had actually made them of their proper ingredients. In this process of make-believe the child was building up a whole world of meanings. Not only did the meaning of pancake become more clearly defined but a conception of the cooking process through which foods go before they appear on the table was worked out in his mind through the activity.

As the child grows older the things that he plays with must be fitted to their meanings. In other words, the meanings become anchored to their proper signs in language expression.

[3] *How We Think.* Page 161.

When the same small boy was five years old he climbed up into the kitchen closet and made away with a bowl of flour and some eggs, an egg-beater, a spoon and a cake tin, because he was "tired of making cakes out of mud." He wanted to bake "really truly cakes" like mother.

When irresponsible make-believe play becomes inadequate to the child he is gradually emerging from one stage of language expression to a higher, that is, from one in which the play attitude is predominate to one in which the work attitude appears. Dewey defines play as interest in an activity just as it flows on from moment to moment and work as an interest in an activity tending to an outcome and thereby possessing a thread of continuity binding together its successive stages.[4]

The play attitude and the work attitude.

Two imitations of the same thing, one appearing in the stage of language expression characterized by the play attitude and one in the stage characterized by the work attitude will illustrate the differentiation between the two stages. A person who had visited Yellowstone Park was telling her experiences to a group of children. She described the action of a geyser very carefully, first the quiescent stage, then the upflinging of hot water, the hiss of steam, and the gradual subsiding of the cooled water into the placid crater pool. A little later an epidemic of geysers spread through the house and yard. An active geyser basin had suddenly transplanted itself to the banks of the Hudson. One stumbled over crouching figures in dark corners who suddenly let out terrific hissing noises and leaped high into the air, only to settle back again with little sighs into quietness and obscurity. One of

[4] *How We Think.* Page 164.

There are, of course, many definitions of play and the service it may render in education. In *The Theory of Organized Play*, 1923, Bowen and Mitchell give fifteen definitions of play. However, they state that "it is coming to be agreed more and more that the essential characteristic of play is satisfaction in the activity itself." This agrees with Dewey's definition. It also agrees with the definition given by Luther H. Gulick: "Play is what we do because we want to do it," a definition which Bowen and Mitchell seem to favor. For a complete discussion of the whole subject we refer the reader to the book mentioned above.

the most violent geysers was asked what he was doing. He replied: "Oh just havin' fun. Look out! Hiss-s-s!" This imitative act involved a mental factor but it was being carried out "just for the joy of activity, and make-believe." It was play activity, pure and simple.

Compare this imitation with the mimic geyser made in the laboratory of the Department of the Interior to demonstrate the principles involved in a geyser's action. In the activity that its construction entailed the result was always kept in mind, so that the sign might convey to a person examining it the exact meaning of the word "geyser." The meaning was firmly attached to the sign and therefore the sign was a form of language expression developed through an activity which tended toward an outcome. The work attitude was involved.

The transition stage.

There is, of course, no sharp dividing line between the stage of language expression in which the play attitude predominates and that in which the work attitude appears. The change comes gradually. It usually becomes apparent in children's play when they desire to have the properties of their make-believe correct. Miss Jessie Hoover, Milk Utilization Specialist, Bureau of Animal Industry, U. S. Department of Agriculture, tells the story of a little girl who attended a nutrition class and who "played nutrition class" afterward with her pets. "Her father came home from the office one evening and found that she had a little playmate with her, and they had gathered seven of the neighborhood cats into the dining room. On the dining room table were seven sheets of paper and at the top of each sheet was written 'Nutrition Record of Teddy—Dick—Tom—etc.' Under Teddy's record was written 'nine pounds with normal fur' then 'diet—thirteen saucers of milk and three eggs.' This record varied in the case of each cat. The little girl went to bed at the usual time that evening. While undressing she called down to her father below, 'How do you spell nutrition?' The father told her, and then she asked, 'How do you spell clinic?'

He also told her that. Later on in the evening her father went upstairs after she was asleep, to see what she had been doing and he found that each sheet of paper had been headed 'Nutrition Clinic.' " [5]

This child was beginning to look for an adequate result in her game of make-believe, and when children reach this stage they are coming to the point where pure make-believe is of less educational value than free dramatization. They are arriving at the stage of language expression where the meaning has become clearly defined and fixed by attachment to some physical embodiment, like a word, or a gesture, or a toy.

Free dramatization.

In free dramatization the child begins to look toward the outcome of the activity. A certain amount of plot interest must hold the child. He must be able to sustain the action through a beginning, a middle and an end. In free dramatization the child becomes both actor and author. A story may be read to him and he must supply the gesture and the words that will convey its meaning. Very often it happens that in attempts at free dramatization the child forgets the plot because he can't concentrate enough to carry on so complicated a form. Sometimes, too, he becomes more interested in the characters than in the plot and halts the story to imitate his conception of the actions of the characters. When the child forgets the plot he returns to the first stage, that of play activity, pure and simple. The interest then centers in an activity just as it flows on from moment to moment and the outcome is forgotten. An illustration of this is the story of a dramatization of "The Elves and the Shoemaker" by a group of kindergarten children told by Julia Wade Abbot. The children were told the story and were allowed to work it out in their own way. They started off very well but when they reached the scene in which the customers come to the shoemaker to buy the shoes that had been made by the elves the night before, the children became so intent on playing store

[5] *Lake Mohonk Health Education Conference Report, American* CHILD HEALTH *Association,* 1922. Page 55.

that they forgot all about the plot of the story and kept on playing store during the rest of the play period. This was the typical play attitude. The next day the story of "The Elves and the Shoemaker" was retold with new emphasis and the children started in with the play over again. They finally worked out in charming fashion the whole story of the magic of the little elves.

Play and work.

It is only by fostering a nice balance between the play attitude and the work attitude that free dramatization and later on the play as an art form will emerge. When we talk about the work attitude we must not confuse it with our adult conception of work as a laborious occupation entirely divorced from play. Work becomes drudgery when the interest is centered wholly on the result. Then the activity leading to the result is carried on as a necessary evil. Play becomes mere fooling when the interest is the activity and no thought is given to the outcome. It is perfectly possible to be playful and serious at the same time. To be so interested in the outcome that a thought of the finished product gilds the means employed to bring it about, to have a real joy in the activity because it serves a desired end; this is the "attitude typical of the artist, an attitude that may be displayed in all activities, even though not conventionally designated arts." [6] If we can cultivate in our children a blend of mental playfulness and seriousness we will be giving them an attitude toward life of the greatest importance.

The work attitude mustn't be forced.

We must remember, however, that the play activity comes first and not try to direct it forcibly toward a certain result. Then even free dramatization will become drudgery to the children. In the first attempts at dramatization by a group of children, we must learn to accept crudities; to watch with equanimity the forgetting of plot; to see the children starting

[6] Dewey, *How We Think.* Page 220.

off at the climax of a story instead of gradually working up to it. The psychological stage of a child's growth when he gives expression to his natural tendencies, is only gradually transformed to the logical stage when he becomes expert, alert and cautious in his thinking. But Dewey says "that the psychological and the logical instead of being opposed to each other . . . are connected as the earlier and the later stages in one continuous process of normal growth." Moreover, the natural tendencies of children, of which the play activity is one "have their own intellectual function and integrity." We must learn therefore to direct the child's play activity gently into natural channels that lead to the sea rather than to force it to its logical outcome by artificial means.

In the dramatization of "The Elves and the Shoemaker" the teacher didn't check the children's natural lapse into imitation and make-believe, pure and simple, and force them to go on with the plot. She merely waited until next day and *retold* the story with emphasis on the plot. She gradually built up the children's interest in the outcome, without spoiling for them the means of bringing it about. This might easily have happened if the teacher had kept both the children's noses and her own to the grindstone of the result.

When the play attitude and the work attitude are perfectly blended, we have a combination that will add greatly to the child's happiness all through life. The process of blending, however, must be carefully done so that neither attitude will gain ascendency over the other and playfulness degenerate into fooling or work into drudgery. The normal growth of the child from the psychological to the logical indicates that—starting with the natural play activity in a stage of language expression in which imitative acts and make-believe appear; merging into a transitional stage of free dramatization which calls for interest in the final outcome of a plot; and culminating in the writing and production of real plays in a stage characterized by careful alert thinking, and interest in both the activity and its outcome—we may round out a cycle of immense educational value to the child.

Chapter Three: ON DRAMATIC ACTIVITIES IN THE CLASSROOM

A ROMAN THEATER

Imitation as pure play activity.

THE first stage of language expression, in which imitation and make-believe appear, differs from the other two in the fact that it is the stage of pure play activity. Imitation and make-believe are perhaps the principal play activities in this stage. Thus they are separated even further from the play as an art form because we see them as natural activities rather than as those for which skills must be developed.

Bowen and Mitchel say: "By the time children of this age come to the playground they have an irresistible impulse to imitate, from which the period is often called the imitative, dramatic, or monkey stage. They prance like horses, fly like birds, howl like the wind, and sway like the trees, just for the joy of activity and make-believe. They like to dramatize all the familiar activities of the life in which they live and act out in play all the details of house-keeping, farming, keeping a store, carrying the mail, directing the traffic at a street crossing, etc., with special interest in certain cases of unusual activity, such as trains, buildings on fire, soldiers on the march, the circus and celebrations and parades. The activities of the kindergarten are planned to accord with the two leading characteristics of children of this age: the tendency to constant and varied activity, and the dramatic impulse." [1] Again, "Children from the age 4 to 8 enjoy simple imitative activities the best of any kind of play, and older pupils now and then will take a lively interest in them." [2]

Play activity in health education.

In health education in the kindergarten imitative acts and

[1] Bowen and Mitchell, *The Theory of Organized Play*, 1923. Page 249.
[2] Bowen and Mitchell, *The Practice of Organized Play*, 1923. Page 1.

make-believe are used as a means of clearly defining mental and physical health habits. The children may start off with the simplest sort of pantomime by illustrating with gestures the meaning of short sentences such as "I clean my teeth every morning," "I wash my hands before eating," "I brush my hair and clean my nails," "I drink milk, at every meal," "I come to breakfast with a smiling face," "I help Mother wash the dishes."

Characterization.

The next step will be to have the children do simple character sketches. Characterization is the basis of acting as an art and yet, after all, it is only a sublimated form of imitation. These character studies may take the form of story plays which are incomplete dramatization. A child may give a character study of a policeman holding up traffic so that children may cross a crowded street.[3] This will define one of the important safety first habits. Other character sketches may portray a boy picking apples,[4] a mother feeding a baby, a child sharing an orange with another child, a cat drinking milk, a dog running, a farmer milking a cow or picking fruit, a little girl watering a garden.

Portrayal of mood.

The portrayal of moods comes next. In simple story plays involving characterization everything is omitted except certain

[3] A good story play on the subject "Traffic Policeman" is given in *Story Plays* by Louise C. Wright (1923). Page 71.

[4] Bowen and Mitchell give this story play in *The Practice of Organized Play.* Page 7:

A TRIP TO THE ORCHARD

"1. Walk briskly to the orchard.
2. Look up to see apples.
3. Stand on toes and reach for apples.
4. Climb ladder into tree.
5. Pick apples and toss to playmates.
6. Reach up and shake limbs.
7. Climb down ladders.
8. Jump over stumps.
9. Breathe fresh air."

forms of vigorous physical movement. In a more advanced stage of characterization the child must imitate the *feelings* as well as the *action* of the character he is portraying. This is very important as a preparation for free dramatization later on. Free dramatization is creative. The child, as both actor and author, must create and portray the feelings of the character he takes in relation to the working out of the plot. For this reason, in the first stage of dramatic expression it is necessary to give the child an opportunity to freely portray the emotions and moods of other people. Not only this, but the act of portrayal of other people's emotions and moods has great educational value in itself. We will talk about this later in the chapter on the educational value of producing plays.

Some portrayals of mood that the child may express are giving a picture of a happy child, of a cross child, expressing mother love (either the mother love of human beings as shown by a little girl tending her doll, or by a mother leaning over her baby, or by the acts of mother love that the children may have observed in animals), joy in a beautiful day, gratitude for a gift, unselfishness as shown in giving up some beloved toy, or sharing a favorite food with another child, a boy's delight in the first snowfall, the pride of a young prince, delight in giving a gift. All of these are emotions that children can express dramatically.

Julia Wade Abbot tells the story of how the presentation of flowers to Queen Elizabeth of Belgium was practiced in the kindergarten through the dramatic portrayal of the emotions involved in giving and receiving.

"When Queen Elizabeth visited Washington, the children of the Junior Red Cross were to send her a large bunch of red roses. A little girl from one of the kindergartens was chosen to make the presentation. Her kindergarten teacher said to her, 'Louise, a real queen is coming to Washington—she is Queen of Belgium, and the children of the Junior Red Cross are going to send her some roses and they want you to give them to her. What shall you say to her? Let's play

that I'm the queen.' So they dramatized what was really going to happen. When the day came and Queen Elizabeth held her audience, Louise ran fearlessly to her and said in her clear, child-voice, 'I brought you these pretty flowers, Queen of the Belgiums, they are from the Junior Red Cross.' The queen's eyes filled with tears. 'Remarkable,' she murmured. And then she asked the child's age, and then she said: 'May I kiss her?' And Louise held up her little round face, and received the salute of a queen!" [5]

In all of these preliminary steps the child is gradually being trained to look for a result in his dramatic play activity. He is helped in this by the critical attitude of the other children. This should be constructive as well as destructive and may even be given in the form of suggestions to the child who is to represent the character. For instance, Harry is to show how a young prince walks. What do we know about princes? Suppose, John, that you were a prince and started out for a walk among your people. How would you feel if you knew that everyone you met knew you and loved you and would give their lives for you? John says: "I'd feel proud," Mary chimes in, "I'd feel happy," still another's voice: "I'd love them too." Well how would you walk if you loved people and felt proud and happy to have them so fond of you? Perhaps the children give several suggestions and then Harry is asked to walk like the prince. If any of the children have further suggestions the teacher asks them to "show Harry."

Free dramatization in the kindergarten.

Before the children leave kindergarten they should be able also to do simple dramatizations of stories. These must never be complex because, as we have seen, small children very often forget the incident of even a simple story. Probably the free dramatizations that the children will do best in kindergarten are acts of make-believe using several characters. An example of this is given in *Dramatics for*

[5] *Lake Mohonk Health Education Conference Report, American* CHILD HEALTH *Association.* Pages 93–94.

Health Teaching, by Harriet Wedgwood, published by the U. S. Bureau of Education:

A class in Louisville, Kentucky, acted out a story suggested by the usual prelude to a sustained game of make-believe: "You be father, I'll be mother, she can be our little girl. She'll be sick and we'll take her to the doctor. He'll tell her what to do to get well and we'll say she'll do that."

"In acting this play the parents sat in two chairs placed at an imaginary breakfast table. The child's chair was empty, for the child was fast asleep in bed. Another chair placed at one side of the room represented the doctor's office. The father and mother comment on the child's habitual lateness to breakfast, and decide to consult the doctor. After the father has gone to work and the child has appeared and refused the food supposed to be set before her, the mother takes the child to the doctor. The doctor, of course, asks what the child usually eats and when she goes to bed; he then gives appropriate advice. The mother and child promise to heed this advice.

"A child may learn from a play of this sort that there is cause and effect in matters of health; that there is a reason why certain rules of living are called 'rules of the health game.' He may learn what these rules are." [6]

Free dramatization.

By free dramatization we understand the acting out of a story by children who use their own words and gestures. Thus the children are both authors and actors. Free dramatization is the next step up from imitative acts and make-believe. It lies in a transitional stage of language expression. Children who have learned to portray emotions and to follow the simple physical actions of story plays in kindergarten are well on the way toward acquiring an interest in the result, which must characterize any dramatization involving plot. We have seen that one common error that children fall into in free dramatization is the forgetting of plot. Another is rushing the climax. It is a natural tendency of childhood to tell the climax of a story first. "Mother," cries the child rushing into the house, "I saw a snake in the garden." The

[6] *Dramatics for Health Teaching,* 1923. Page 3.

circumstances that led to the finding of the snake are told afterward. This tendency is not confined to children, although it's a childish trick. Detective stories make their greatest appeal through the early appearance of the climax. It is often hard for a grown-up to tell a story without letting out the point ahead of time and spoiling the effect.

We mention these two natural errors that crop up in free dramatization, not because they are fatal, but because they are bound to occur. Many a teacher or leader of a child's dramatic club has thrown up her hands in despair over the confusion that results in the forgetting of plot or the rushing of climax. If we know what is likely to happen we can take the actual occurrences with equanimity.

Patience is the watchword in free dramatization. Wooden gestures, stilted words, are often the outcome of anxiety on the dramatic leader's part to produce a perfect result in a short space of time. This is a complete reversal of our policy which is to blend the play attitudes with the work attitudes by fostering an interest both in the activity and its result. If the children are heckled at every stage of their interpretation of the story because they aren't carrying out the dramatic leader's conception of the characters, if they are interrupted in the most exciting parts to repeat a gesture or a bit of dialogue, the activity becomes drudgery because the interest is being centered too strongly on the result. A real disliking for dramatics is often engendered in the stage of free dramatization by a meticulous striving after perfection in an activity which is after all removed from pure play by a barely perceptible stage of transition.

Of course it is essential that interest in the working out of the story should be fostered, but this can be done intelligently by bringing out the emotions involved in the action. Mrs. Mabel Hobbs, Consultant in the Drama, Playground and Recreation Association of America, gives this instance of sympathetic direction. She was rehearsing a group of children in the play of King Alfred and the cakes. The little

girl who took the part of the housewife whose cakes were burnt through King Alfred's lack of attention, was singularly wooden and unnatural in the great moment of discovery. But when Mrs. Hobbs called out "Good Gracious, is *that* how you would feel if you had just found out that your cakes were burning!" the little girl in repeating the action dropped the egg-beater with which she was beating eggs, dashed to the oven, and behaved exactly as one would expect an exasperated cook to behave when her work is ruined. When the emotion involved in the action had been brought out the result was transformed in a moment from stiffness and unreality to natural lifelike expression.

Later on when the children who are now doing free dramatization take part in a real play for public performance, the play director will be justified in strongly emphasizing the result. But by that time the children's love of acting will already be set through intelligent direction in the early stages, and rigorous rehearsals will be a joy instead of a bugbear. When the children have reached that stage, however, they are concerned with the drama as an art form.

Writing plays.

It is only one step from free dramatization, in which the children interpret a story read or told them, to the writing of plays with plots evolved by themselves. Even very small children have a sense of dramatic situation. A little boy three years old had an aunt engaged in child health work. He had often heard her disagree with his mother on matters pertaining to his care. One night just before Thanksgiving he was eating his supper when suddenly he dropped his spoon and said: *"Mother,* when we are eating our Thanksgiving dinner, I will say 'Mother, may I have some pumpkin pie?' And then you will say 'Just a little piece, Billie,' and then Aunt Jane will say *'Geraldine,* are you going to let that child have pumpkin pie?' And then you will say, 'Just the inside, Jane, not the crust.' " This is a perfect little plot. It has

a beginning, a middle and an end. It has clever characterization—the eager little boy, the indulgent mother, the cruel aunt.

Another dramatic situation conceived by a child is told by Julia Wade Abbot: "One morning Bobbie surprised his mother by asking for some coffee in his glass of milk. 'Just one or two little drops, mother,' he begged. She replied in amazement, 'Why Bobbie, you never have had coffee nor wanted it before, what are you thinking of?' 'Well, mother,' he said, 'I want to tell my teacher that I've had coffee for breakfast, and see her face when I tell her.'" [7] This is a perfectly natural feeling for the dramatic. When the child begins to write plays this natural feeling must be caught and trained to a conscious knowledge of dramatic and undramatic situation.

Classroom plays.

Probably the plays that have the greatest educational value are those written and produced by the children themselves in the classroom. When plays are used in this way as an educational activity we must think of them as the bit of plastic clay given to the kindergarten child, or the paints and brushes and pencil and paper that delight the hearts of children of all ages. We do not expect the tiny modeller to duplicate the sweet and delicate curves of the human body or the little painter to combine colors that reproduce the loveliness of dawn, the flooding of light, the red and yellow of leaves clotted against the haze of an October day. Pencil and paints and clay are to the child only a means of expression through an activity. They are the media through which he sets down the meanings and concepts that have been built up in his mind, thereby more clearly defining these meanings to himself.

If we think of classroom plays in this way, as language molded into some semblance of a plot and so called by courtesy a play, just as a child's lumpy bit of warm clay may

[7] *Lake Mohonk Health Education Conference Report, American* CHILD HEALTH *Association.* Page 93.

by a stretch of the imagination be called a pig or a cow, perhaps those to whom the fine art of the drama is a beautiful sacred thing, will forgive us for applying the word "play" to the gallant little crudities and imperfections that masquerade under that name. Just so, perhaps, Michael Angelo walking down a street in Rome stopped to smile and pat the head of a grimy urchin building up the figure of a centurion out of mud, reserving the thunders of his wrath for the artist who might dare to chip a madonna out of marble and compare it to the work of Michael Angelo.

You and I, then, and the children whom we teach may never write a great play! But we *like* to write plays and produce them, and by so doing we learn a great many things that it is good to know. We may even write plays that are good enough to be produced by those who had no hand in writing them, plays that can be taken out of the classroom and elevated to a place behind the footlights. For right here it is necessary to draw a close distinction between classroom plays and stage plays, and between the acting of lines written by the actors and the acting of lines written by an outside playwright.

A play given in the classroom as a part of the school curriculum, is a sort of glorified recitation. Through dramatic activity the meanings of some special subject are built up and defined in the children's minds. For instance, a study of colonial days might well end with a play of colonial life in which the hardships, the abiding fear of the arrow that flies by night and the terror that walks by noonday, the manners and customs of the time, can all be brought home to the children with compelling force. The educational value of such a play written by the whole class is apparent. The fact that it is full of crudities in construction and acting will bother the children no whit. It is their play, and who can guess the refinements of thought, the subtleties of action that lie behind the absurd little speeches, and halting gestures. But who would dream of lifting this glorified recitation out of its proper setting, boring a tolerant audience with a confused performance, putting the speeches in the mouths of children

for whom the play would "spring full-fronted from the head of Jove" instead of growing little by little from conception to maturity? No one can possibly dispute the tremendous importance of the classroom play as an educational asset, but its place is in the classroom, not behind the footlights, and its words and its gestures belong to the children who created them.

A Jester of William the Norman

The play as an art form.

SUPPOSE the class or the teacher wishes to write a play for public performance, a play that may conceivably be given the honor of production by other groups of children not responsible for its creation. Then we must consider the play as an art form. We must study the technique of play writing. We may not aim too high, for we are amateurs. Judged by professional standards our play will still be a slight and flimsy thing. But something of beauty and grace we may pour into it. The freshness, the gaiety of the early crocus poking up through the snow may give as much pleasure as a whole gardenful of flowers warming themselves in the summer sun.

The technique of play writing.

But how is it possible to tell anyone how to write a play? It isn't. Indeed, William Archer begins his 400-page classic on *Play Making* by saying, "There are no rules for writing a play."

In the first chapter we set down some of the faults found in health plays that have come under our observation. We could probably set down many more. But it is one thing to tear a thing apart, another to tell how to put it together properly. A child can pick a daisy to pieces to find out whether her future holds a rich man, poor man, beggar man or thief, but what superman can piece the daisy together again or, lacking a seed, re-create another to take its place? But suppose one of us possesses a daisy seed, or a dandelion seed,

or an orchid seed. There are simple rules for raising flowers from seed, even for the successful growing of rare exotic plants. This chapter, then, must pre-suppose a seed, from which a play may grow and blossom. Wrapped up in this seed must be an idea, a good story and the ability to portray human character. These are the three things that no teaching or study can give.

The theme.

A theme may come to us in many ways. We writers of health plays are more or less bound by the fact that our subject must produce the germ of our play. We say to ourselves, probably nine times out of ten: "Go to, I will write a health play," and then we rack our brains for a theme and a story or plot to illustrate it. William Archer says: "This is a possible, but not a promising, method of procedure. A story made to the order of a moral concept is always apt to advertise its origin, to the detriment of its illusive quality. If a play is to be a moral apologue at all, it is well to say so frankly and aim . . . at neatness and appositeness in the working out of the fable. The French *proverbe* proceeds on this principle and is often very witty and charming. . . . The dramatic fable, in fact, holds very much the same rank in drama as the narrative fable holds in literature at large. We take pleasure in them on condition that they be witty, and that they do not pretend to be what they are not." [1]

Very frankly then we label our plays, health plays, but by that very label we are bound to develop our theme with as much sparkle and charm as possible. Our subject may limit our choice of theme, but none the less we still have a wide range. An examination of some of the plays in this book will reveal a variety of themes. For instance in "The Costly Party," the theme is: Private individuals must obey civic health regulations or suffer serious social and legal consequences. The theme of "The Riddle" is: Conscious health

[1] *Play Making*, 1923. Page 17.

of body, mind and character makes for happiness. In "How Prince Joy Was Saved," the theme is: Bad health habits will result in a disaster that can be averted only by bringing good health habits to the rescue.

Character and situation.

Suppose then that we have our theme. What is the next step? When we choose the play form as a means of developing our idea, we must remember that the sole excuse for using this form lies in a desire to present our idea to an audience directly through characters in action. In other words, we invent a situation in which a set of characters must work out our theme to the satisfaction of an audience. If we may use so rigid a figure as a geometrical problem, our theme is a theorem which must go through the process of proof before we may say Q. E. D. But the data of a problem in geometry are limited by the character of the problem, that is, in proving the theorem, "All right angles are equal," our data must consist only of right angles. In working out our play theme, however, we have a wide choice of data, or characters. Again, in the proof of a geometry proposition, only definitions, axioms and propositions which have been proved can be employed to establish the proof of the proposition. Whereas, in the plots that we invent to work out our play theme, we may use any one of a large number of plausible situations. It is just this flexibility in the choice of characters and situations that makes play writing so fascinating an occupation. It also makes it a very difficult one. The right of choice entails tremendous responsibility. It also gives to the people in the audience the undisputed right to yawn behind their hands or to clap them, to leave the theater with boredom or enthusiasm in their eyes, to exclaim in the lobby, "how stupid" or "how charming."

We have never heard of a class in geometry that burst forth into spontaneous applause over the final Q. E. D., yet how many times have we heard it in a theatre at the final

curtain. By choosing "exactly right" characters and situations, the playwright has proved his ability to exercise the right of choice.

In choosing our characters we must make a distinction between essential characters and auxiliary ones. For example we cannot possibly conceive of the play, "Hamlet," without Hamlet; Claudius, the king, his uncle; and Gertrude, the queen, his mother. "But is Ophelia essential, or merely auxiliary? Essential, if we consider Hamlet's pessimistic feeling as to woman and the 'breeding of sinners' a necessary part of his character; auxiliary, if we take the view that without this feeling he would still have been Hamlet, and the action, to all intents and purposes, the same. The remaining characters, on the other hand, are clearly auxiliary. This is true even of the Ghost: for Hamlet might have learnt of his father's murder in fifty other ways. Polonius, Laertes, Horatio, and the rest might all have been utterly different, or might never have existed at all, and yet the essence of the play might have remained intact." [2]

The nature of our theme will determine whether or not we can get along with essential characters only, that is characters that cannot conceivably be dropped without ruining the working out of our idea. In one play we may need to paint a broad social picture, in another the reactions of our essential characters to certain crises may be sharpened by projecting their effect on the lives of auxiliary characters. We may need auxiliary characters for humor, pathos, poetry, for creating an atmosphere in which the theme is worked out. Again our theme may be so closely knit into the lives of a few essential characters that any outsider would scatter the emphasis.

The best plan is to rough out our play as to characters, much as we would plan a dress, providing first for such essentials as are in keeping with our idea and considering little extras as they come to mind in the light of the general scheme and style to which we are committed.

[2] William Archer, *Play Making*. Page 75.

The beginning.

The time comes, after we have roughed out our story and have a clear mental picture of our characters, that we must sit down to the actual writing of our play. It must have a beginning, a middle and an end.

In the first place it is well to know that drama may be defined as "the art of crises, as fiction is the art of gradual development." [3] When we begin our play we should be very close to the culmination of a situation that may have been developing for years back. In a novel it is possible to show this development, but in a play it must be drawing toward its highest point. It is as if the essential characters in the play, by devious roads, and perhaps by ways unknown to each other, had all reached a place where, to go on in the journey of life, they must climb the same mountain together. They may reach the top by different trails, but over the mountain they must go. The opening of the play may show the characters still on the plain or in any one of the stages of the way up, but the feeling of high places, of crisis, of drama, should be sensed by the audience soon after the curtain rises.

The exposition.

A most delicate task awaits us at the beginning of our play. This is the exposition. Our characters are all ready for the climb, but who are they, where did they start from, what do they know about each other, how does it happen that they are all on the way up this particular mountain at this particular time? We are all acquainted with some of the stock ways of letting the audience know the relation of essential characters to each other and what has led up to the situation at the opening of the play. One of these is the gossip of the convenient, though indiscreet, family servants who happen to be dusting the furniture and setting the tea-table when the curtain goes up. Another is a conversation between one of the essential characters and a confidant. Suppose we look at

[3] William Archer, *Play Making.* Page 36.

the exposition of some of the plays in this book. The essential facts of the opening situation and what led up to it in "How Prince Joy Was Saved" are brought out in the visit of a group of children to the sick Prince. This exposition continues right up to the high point of the play, the sound of the bugle that announces the joining of battle between the bad health habits and the good health habits. This is narrative exposition and its use is inevitable at the point at which this play begins. If the author had wished to begin her play at an earlier point the exposition might have been dramatized by showing the Prince in the company of his evil companions. Whenever possible we should use dramatic rather than narrative exposition.

In "The Riddle" there is an illustration of the use of dramatic exposition when narrative exposition might easily have been used. It is necessary that the audience should know the significance of the little green door on which the riddle is written as soon as possible. It would have been simple for Ellen in the course of becoming acquainted with Michael to have mentioned the little green door and then to have told Michael its significance in answer to his questioning. But instead, Michael and the audience discover the door as the result of a dramatic gesture.

But we cannot let our characters stop too long at the bottom or in the middle of the hill, effecting introductions and telling how they got there. The audience wants them to reach the top.

Tension and foreshadowing.

In working our play up to its highest point there are two seemingly contradictory methods that we must employ. These are "tension" and "foreshadowing." The interest of the audience in other words must always be straining forward eagerly toward the "what happens next" and yet it must be given little indications of what the culmination is to be.

The people in the audience have been likened to gods who

enjoy seeing the characters blindly stumbling toward a contingency which they have already guessed at. If we continue our mountain-climbing figure the people in the audience sit in their seats like the gods on Mount Olympus following the movements of a little group of characters working their ways toward a summit veiled in clouds. The eyes of the gods cannot penetrate the clouds any more than the characters can, but they have seen along the road sign posts hidden from the characters, but revealed to them, which indicate the nature of the culmination and the journey's end.

This very foreshadowing adds to the tension. In real life we all enjoy knowing how people will take things. We read in the newspaper perhaps that an obscure little dressmaker has unexpectedly been left a large fortune. What would we not all give to be in the room when the dressmaker is told the news? We imagine how she will look, what she will say, and finally what she will do with the money. Our interest would be a hundred times greater even, if we knew the dressmaker, if she lived in our town, if we had seen her brave struggle for existence, her pitiful little makeshifts of beauty and happiness, if we had enough knowledge of her character and her situation to guess in a general way how she would spend her money.

The clever playwright lets us in on just such situations as this, although they are usually more subtle. First he shows us the dressmaker at the dead level of her life. With a few sure touches he fills in for us the background of her past and present. We learn to know and love and feel sorry for the dressmaker. Then he springs his bit of news to us, but not to her. Naturally we are on the alert. We are going to see with our own eyes and hear with our own ears, exactly what happens to this person at the high point of her life. We don't know, mind, what is going to happen, but from little indications dropped here and there we can guess. Nothing could drag us away from the theatre until those guesses have been confirmed.

The middle.

The high place in a play is usually the turning point. We call it "the middle," but this doesn't mean that the climactic middle must come exactly in the middle of the play. Our mountain need not be symmetrical like this /\, a gradual slope up and a gradual slope down. The climactic middle may come at the very beginning of the play and the whole action thereafter may be occupied with the solution, thus |\ or the climactic middle may come at the very end like this /| and the people in the audience may be left to work out the solution for themselves.

The end.

The playwright has shown the climb, he has shown how his characters act at the top. Now he must get them down. He cannot leave them on the top of a mountain, presumably for the rest of their lives. In other words the turning point is not the solution. It is only the point at which all the trails leading to the top of the mountain meet.

The results of that meeting determine the descent of the mountain for the essential characters. It may mean that an easy smooth trail has been blazed that will lead the principals to a pleasant valley of content and ease. It may mean a rough trail to the edge of a precipice. Some characters may be confounded at the price of victory for others. This is what happens in "How Prince Joy Was Saved" and "The Costly Party." In these plays the end or solution calls for the payment of a penalty by one set of characters for their wrong doing toward another set. In "How Prince Joy Was Saved," the turning point comes at the joining of battle between the good and bad health habits. We know that the latter are foredoomed to failure, but we are interested in how this is brought about, in the solution, in other words. An audience loves to see villains confounded. In "The Costly Party" the turning point comes when Mrs. Brown learns that Mrs. Green gave a party after her daughter had been pro-

nounced ill of influenza. The solution is brought about by Mrs. Brown's realization of her duty to exact a penalty for disobedience of the law.

In some plays the crisis arises through a series of misunderstandings, and the crisis and the solution therefore coincide. As soon as the trails of the essential characters meet, the complications resulting from misunderstandings are straightened out and the trail down is merely the making of adjustments.

In plays of very slight plot interest, the turning point is sometimes merely the meeting of an obstacle to progress in a certain direction and the solution is the overcoming of that obstacle. Such a play is "The Road to Grown-Up Town." The exposition is contained in the eight lines of the opening song. The turning point or crisis comes in Joy's first speech when she announces her discovery of the obstacle and her way of overcoming it. The rest of the play is merely the working out of an already discovered solution.

The interest in "The Riddle" on the other hand is centered in the solution of the riddle. The high point comes when the children realize that they fulfill the requirements of the answer and may go through the door into the Country of Happiness. The play might have ended here at its high point with perfect satisfaction to everyone. But this ending would not have fully developed the idea of the play that conscious health of body and mind and character makes for happiness. The complete working out of the theme also provided for a little surprise that would avert an anticlimax in dropping down from the highest point. Through the Queen's scene and the Beggar's scene, the interest in the solution has been gradually heightened. Finally the solution comes dramatically at the end of a play within a play, and the children go triumphantly through the door. The curtain falls and we expect to see it arise on the other side of the door. But what will we see there that can possibly come up to the expectations roused in the process of solving the riddle? There lies the surprise, and the final working out of the theme. The curtain rises on the same place as before and the children learn that the Coun-

try of Happiness is never in any other place, that happiness lies in people, not in places, and that going through the little green door means *knowing* what makes for happiness.

It will help the end of our play tremendously if we can spring a surprise on the audience when they are least expecting it. Ends are very difficult. The beginning and the middle we often manage beautifully, but in common with many really great playwrights we often bring our plays to a bad end.

Division into acts.

The rules for play construction that we have given apply to a one, a two, or a three-act play. Whether a play has one or three acts it must have a beginning, a middle and an end; it must work up a crisis to its culmination and final solution. If we are writing a three-act play it is well to know that "acts mark the time stages in the development of a given crisis; and each act ought to embody a minor crisis of its own, with a culmination and a temporary solution." [4]

If we cannot develop our theme in one act so that the length of time consumed seems plausible then we should divide our play into acts, even if they are short ones. An extreme instance of the impossible treatment of time occurred in a health play read recently. In this play a little boy went to bed ill, the doctor came and pronounced the disease influenza, the mother and the doctor left the room, through the window came representatives of the various health habits who convinced the boy that he was ill because he hadn't lived a healthy life, the boy promised to do better in the future, the health habits vanished, and when the mother came back the boy was sitting up in bed demanding his clothes, a cold bath, and a substantial meal.

These quick conversions occur in a great many health plays. The trouble is that our characters, like a doctor's patients, often come to us too late. They are too pale, too ill, too thin. The stage becomes a clinic where miracles instead of cures are performed. To acquire good health after a long period of

[4] William Archer, *Play Making.* Page 142.

ill health takes time. To adopt good health habits after a long period of following after bad ones also takes time. If we *will* write health plays of this kind, let us at least divide them into acts and let the gracious hand of time draw the curtain over the period of adjustment.

Dialogue.

In a play, there are only two legitimate kinds of dialogue. These are what the French call "mot de caractère" and "mot de situation": dialogue that reveals and develops character, and dialogue that explains and works out the situation. Every speech should be put to the question: "Does this help in the understanding, or in the development, of character?" or: "Does this serve to further the story of the play?"

The dialogue of our characters should be natural and vivid. We should avoid a florid style, rotund similes and other devices by which we think to evade the commonplace. After all our characters are people. The kind of language they use depends on the kind of people they are. If they are commonplace people they will use commonplace language. If they are kings and princes they will use the language of courts. If they are fairies and poets they will talk like fairies and poets. Above all, if they are children they will speak with the tongues of children. Woe to us if we write a play without first carefully diagnosing our characters and deciding the sort of people we want them to be. Woe to us if we let *one* character make *one* important speech not in keeping with our conception of the character up to that time, or that has not carefully been led up to in the preceding dialogue and action.

Plausibility.

This leads us to a brief discussion of plausibility. Archer mentions three planes on which plausibility may or may not be achieved in a play.[5] The first is plausibility of costume, manners, stage setting and so on. This we will talk about in our chapter on Play Production. On the second plane we

[5] William Archer, *Play Making.* Pages 279–280.

look for plausibility in events over which the characters have no control. Here we deal with chance, accident, coincidence, and all happenings that are not dependent on the psychology of the characters. For instance, we might write a play in which in a single act the hero rises from clerk to president of the company. It is possible to do this, but it would be extremely difficult to make it plausible to the audience.

On the third plane we look for plausibility of events dependent on character. Plausibility on this plane is by far the most important. We usually call it truth. We ask ourselves: "Is the action of this or that character true to nature? If I make Mary do this or say that will the audience feel that it is true to Mary's character as I have conceived it?"

Chapter Five: ON THE EDUCATIONAL VALUE OF PLAY WRITING

Miracle play of mediæval France

Some reasons for having children write plays.

WE have gone into some detail in discussing play construction, because we feel that this activity has tremendous educational advantages. We know that play writing calls for careful alert thinking and is an activity that may blend the play attitude with the work attitude by fostering an interest both in the activity and its result. We also know that in even the most simple dramatizations a great deal of investigation needs to be done, particularly if the scene is laid in another age.

The necessity for learning the essential details of play construction will also help the children greatly in their understanding and appreciation of the drama. What child who has had a part in the writing of a play under the supervision of an enthusiastic teacher will ever be able to approach the great plays of literature with indifference? When a child has himself used the devices of tension and foreshadowing, when he has personally conducted a set of characters from a beginning up over a middle and down to an end, he will eagerly search out the methods of a master playwright in handling play construction. When we know the rules of a game, we follow that game, played by expert players, with much more enjoyment and enthusiasm than the spectator to whom the game is a confused jumble of runs and throws and kicks and seemingly futile delays.

The writing of health plays will necessitate the development of a positive idea about health so that it may be presented to an audience through characters in action. What does this

mean? It means that knowledge about health is not enough. It means that all the facts in the world alone cannot help us. We are writing a play, not an encyclopedia. When we go to see a play we want to have our store of information about the feelings of our fellow men increased. We want to see characters reacting emotionally to the situations in the play. The characters must have feelings about every incident that happens on the stage. So when our young playwrights sit down to write a health play they must have feelings about health, as well as knowledge, in order that they may make the characters react to the situations like flesh and blood people instead of mechanical toys. Now, when we are obliged to feel strongly about a subject we usually become interested in it, and it is interest in health for the way in which it affects the lives of human beings that is one of the chief aims of health education.

By telling the story of the writing of "The Costly Party" we can see how a strong feeling about a certain aspect of public health resulted in the writing of a play by a group of seventh grade children. In this case the feeling came first and this is the ideal stimulus to the writing of a play. But it is also perfectly possible for the feeling to grow as the result of interest in play making.

How "The Costly Party" was written.

"The Costly Party" is entirely the work of a class of seventh grade children in the practice department of the Louisville, Kentucky, Normal School. The play was written under the immediate direction of a student teacher, but under the guidance of the critic teacher in English for the departmental grades.

During the time of the epidemic of Spanish Influenza in the city, the science classes studied the nature of the illness in order that they might more effectively cooperate in checking its spread through the school and the neighborhood. This study involved visits to the City Health Department, simple

laboratory demonstrations, and the reading of city, state and federal bulletins on the subject.

The children were very much impressed with the practical value of this little science study and immediately asked if there were not some way of spreading this knowledge throughout the school. They were asked to suggest means. After much discussion they came to the conclusion that a play would do it best. It should be said at this point, that the Louisville Normal School has a very live School Improvement League with three departments: Thrift, Citizenship and Health. Each grade, even the kindergarten, is a *member unit* of the school organization, and it is the custom to have a monthly meeting at which the various member units report class achievements in each of the three departments. The seventh grade children felt that the play they had in mind could be given before this School Improvement League and so gain the interest of the whole school in what they had learned about checking the spread of infectious illness. The children proposed the plan to the English teacher, and together they began at once to work out the details.

The first step was the clear statement of the public health message which the play was to convey. That is, the children defined the theme, after a discussion of the exact points developed in their science instruction. After the theme was decided upon, the children then worked out a story through which the idea could be developed. Under the direction of their English teacher they learned how to construct a plot and how to convert it into dramatic form. They decided upon the characters needed to develop the story. They studied the construction of a carefully chosen drama and sought to learn why it was divided as it was, into acts and scenes. All of this was settled through class discussion and as a result of the study of one or two good plays. They then broke up their story into the units they considered should become the acts of the play.

The class then separated into groups, each group taking an

act and outlining in detail the steps necessary to its development. The children listed the facts necessary to the development of the play which had to be ascertained or verified. Having this material in hand they then wrote their act. The various class groups then assembled and read these acts, which were criticized by the entire group for dramatic value, proper sequence, and English expression, both as to correctness and as to naturalness. The facts in this play were verified by the reading of various bulletins as previously noted, the children interviewing the city health officer, the school physician, the school nurse, various parents and relations who were doctors and lawyers, all in an effort to check up on their facts and dialogue.

One of the most interesting activities was a visit paid by a committee appointed by the class, to one of the federal courts while a civil case was being tried. The children came back with a very clear idea of procedures which they proceeded to incorporate in their play.

The development of the play along these lines took about two months, several school departments participating, during which time there was never a single moment when the interest flagged. A committee on properties and costumes was appointed as well as a committee on program. There were two casts chosen by the children with great care as to fitness. Indeed the part of the Sheriff of the court was put in, to provide for one classmate for whom nothing else seemed suitable. Every child in the class had a part in the performance. The children looked upon this play as their own special contribution to the welfare of the school and they played it in the spirit of true Crusaders. They had a vital message and they had developed a means for spreading it.

The play was given first before the School Improvement League. It was repeated for the school Parent-Teacher Association, and at the request of the parents, was given a second time for those who missed it the first time. It was given at the Health Exposition and repeated for the Southern Medical

Association. In spite of this there was never a time when the children displayed any self-consciousness or any vain glory. Any child could take any other child's part. The play and the ideas in it were truly their own, and as such it was really a health education project.

Dramatizing a book: "The Secret Garden."

If the class wishes to write a health play but is at a loss for a good theme or a story to illustrate an idea, there are many books, stories, biographies and records of historical events that can be dramatized in such a way as to emphasize good physical and mental health attitudes. However, in doing this we must remember to use the stories in the original. We mustn't spoil a beloved classic for a child, or allow him to be a party to its desecration by parodying it, or introducing irrelevant material. Under no circumstances must we introduce the various habits, foods and germs that may be talked about in the book as personifications in the play. If we emphasize a situation here, prick out an emotion there, we will have authentic health teaching without disrespect to the classics. We can illustrate the process of dramatizing a book, by making a play synopsis of Frances Hodgson Burnett's *Secret Garden.*

The theme.

First we read the book, and decide on its theme. Clearly it may be defined as the magic quality of the will to be healthy and happy. What are the bare outlines of the story used to develop this theme? Suppose we write it out thus:

The story.

A little girl named Mary lives a very selfish, unhealthy life until she is ten years old. Then she goes to live at her uncle's house in Yorkshire, England. The time is at the beginning of spring and Mary gradually becomes enchanted with the garden and the birds. She finds a secret garden that has been closed for ten years. Dickon, the brother of Mary's

nurse, who is a little friend of all the birds and beasts and flowers, helps Mary make the garden come to life.

One night Mary finds that she is not the only child in the house. She hears someone crying and discovers Colin, her cousin, whom everyone has expected to die since his birth. Because of his supposed illness, he is very selfish and goes into a tantrum whenever he can't have what he wants. Mary gradually awakens Colin's interest in life through her own delight in the coming spring. Finally, in the aftermath of one of Colin's particularly violent tantrums, Mary tells him the great secret of the garden and she and Dickon and Colin plan to go there together. Colin, at his first sight of the garden in a dramatic speech that marks the turning point of the book, resolves to become well. In the garden Colin and Mary both come into possession of their full heritage of health and happiness, through working the magic.

The physical health habits emphasized are fresh air, sleep and proper food, especially milk. The mental attitudes to be brought out are the wholesomeness of laughter, unselfishness and kindness to animals.

The characters.

Now we must decide what characters are essential to the story. First, of course, come Mary and Colin. They are the leads, for it is through their development that all the right attitudes are brought to bloom. Then comes Dickon, who is necessary in bringing about the change of attitude. What other characters do we need beside these three? We need one or two to fill in the household background and to register the mental attitude and physical condition of both characters before the changes come.

The best person for this is Martha, who took care of Mary on her first arrival at her uncle's home. Martha, too, is Dickon's sister and brings the three together. We also need Dr. Craven, who has attended Colin since babyhood and who has encouraged the other adults of the household in their belief that Colin will die before he grows up.

We need Weatherstaff, the old gardener, who by taunting Colin with his supposed physical condition, stimulates him to prove that he is as straight as anyone. Weatherstaff can also be substituted for the head gardener, when Mary and Colin are making their plans for visiting the garden. To give atmosphere to the play, Mrs. Sowerby, Dickon's mother, who supplies the children with food in the garden, is a good character. Mr. Craven, Colin's father, is necessary for the surprise at the end.

The first act.

At what place in the book may we begin the play, so that a sense of crisis reaches the audience soon after the rising of the curtain, and so that the exposition is brought about naturally? Is not the logical place in Colin's bedroom at the time he is discovered by Mary? At that time the two children tell each other something about their past lives and in so doing they will get the facts over to the audience. Interest is aroused when Mary hints to Colin that she has a wonderful secret. We can precipitate Colin's tantrum and thereby bring about the telling of the secret of the garden in this scene, if we make Mary's refusal to tell the secret at first, the cause of the tantrum. This telling of the secret is the high point of the first act. The remainder of the act is occupied with the fulfilling of Colin's desire to visit the garden which comes as the result of telling the secret. Tension, the straining forward of interest, may be maintained by Colin's eagerness to see the garden. The audience must be made to feel that great things will happen there.

In this first act, which must be divided into two scenes to denote the passage of time, the emotions to be brought out are Colin's fear of death, his selfishness and his Rajahlike pride. During the progress of the act a gradual softening of this is brought about through his awakened interest in beauty and the call of spring. Mary shows signs of peevishness and selfishness at first, but these traits are eliminated by her growing joy in fresh air and her interest in the miracle of growth.

The second act.

The second act will naturally begin with the first visit to the garden. This is what is called an "obligatory scene" as all the preceding action of the play has led up to it. The first sight of the garden also furnishes the turning point of the play as it calls forth Colin's outburst, "I shall get well, I shall get well. Mary, Dickon, I shall get well and I shall live for ever and ever." The rest of the play is the fulfilling of this resolve. We see the beginning of the working of the magic in the spring, and its triumph in the time of harvest.

This second act is also divided into two scenes to denote the passage of time. We must give Colin time to get well. There is no danger of an anticlimax because in the second scene we see the children working a little deception on the household by feigning lack of appetite at home and eating huge meals in the garden. The child-players will have a chance to "get over" the great delight of all children in a secret. The letting out of this secret makes a delightful ending. Children adore surprises and their effect on others. We get in this scene the consummation of the children's new way of living. We get the positive reaction to the practice of all the health habits.

Synopsis of a Dramatization of "The Secret Garden."

CHARACTERS

In Order of Appearance

Colin
Mary
Martha
Dr. Craven
Dickon
Weatherstaff
Mrs. Sowerby (*The mother of* Dickon *and* Martha)
Mr. Craven (Colin's *father*)

Edition used: Grossett & Dunlap, New York

ACT I

Scene I

SCENE: *Colin's room at night.*

(*Suggestions for stage setting may be found in Chapter 13, page 156.*)

The Action

At the rising of the curtain, Colin is discovered crying. Mary enters. Dialogue in which Colin and Mary introduce each other. (*Material for this dialogue is found in Chapter 13. Also make up dialogue from first part of book to supplement Mary's history.*) Mary hints that she has a delightful secret. Colin demands to be told what it is. Mary refuses. (*Dialogue here will have to be invented.*) Exit Mary.

Colin cries himself into a tantrum. (*Material for this is found in Chapter 17.*) Martha tries to quiet Colin. Colin demands that Mary be brought. Exit Martha. Enter Mary. Mary shocks Colin out of his tantrum by scolding him, then out of pity she tells him about the secret garden. (*Material for this dialogue is found in Chapter 18.*) Mary then puts Colin to sleep by singing "Indian Lullaby." Drop curtain to denote passage of night.

Scene II

SCENE: *Colin's room the next morning.*

Dr. Craven pays a visit to Colin as a result of his tantrum. (*Dialogue for this visit is found in the first part of Chapter 19.*) Exit Dr. Craven. Enter Mary. Mary and Colin plan to visit the secret garden. (*Material for this dialogue may be found in Chapter 20.*) Ben Weatherstaff (*substituted for the head gardener*) enters and Colin gives him instructions for clearing paths to the garden so that he will not be seen. (*Chapter 20.*)

ACT II

Scene I

SCENE: *The garden in early spring.*

(*The end of Chapter 20, gives a description of the garden at this time of year.*) In order to bring out the contrast of the garden in full bloom, this scene should have touches of green, but no other color.

The Action

Mary, Dickon and Colin enter the garden, Dickon wheeling Colin in his wheel chair. Colin makes the outburst which is the turning point of the play. (*The dialogue for Colin's first visit to the garden may be taken from the end of Chapter 20 and the whole of Chapters 21 and 22.*) Ben Weatherstaff enters this scene as described in the book. The scene ends with Colin's words, "Help me up, Dickon, I want to be standing when the sun goes down, that's part of the magic."

Scene II

SCENE: *The garden in full bloom in autumn, several months later.*

The Action

The opening dialogue indicates that the servants and the doctor have been fooled as to Colin's physical condition. (*Dialogue for this is found in Chapter 24.*) Since this deception has been brought about by the fact that the children have feigned lack of appetite at home and are eating secret meals in the garden, the action during this dialogue should be the building of a little oven and the roasting of eggs and potatoes. After the eggs and potatoes have been put on to cook, Dickon shows Colin how to do the exercises taught him by Bob Howarth. Do not have the exercises too formal. (*Chapter 24.*) While this is going on, Mary is skipping rope. The children then work their magic. (*Described in the latter part of Chapter 23.*)

Colin suddenly makes the glorious discovery that he is entirely well. (*Dialogue beginning of Chapter 23.*) While singing the doxology

(*described in Chapter 26*) Mrs. Sowerby enters with milk, butter and bread. (*Chapter 26.*) Dialogue prepares for coming of Colin's father. The children begin to play running games. Mr. Craven enters with Weatherstaff directly behind him. Colin runs into his father's arms. (*Chapter 27 beginning with page 370.*)

Closing lines: Colin's exclamation—"It need not be a secret any more. I daresay it will frighten the doctor and the servants when they see me, but I am never going to get into that chair again. I shall walk back with you, father, to the house." The doctor enters, followed by Martha. The doctor registers great surprise. Martha throws up her hands with a shriek.

General notes on production.

As Miss Mackay has described in her book *How to Produce Children's Plays,* quoted on pages 64–65, the children who are not in the play may practice the bird songs and give them off stage in the garden scenes. In Act II, Scene I, the children can pretend to see a robin in the shrubbery as the dialogue about the robin is one of the most charming in the book. A boy could very easily be trained to imitate a robin off stage in this dialogue.

Children of the same age as the characters in the book, that is, ten and twelve, can produce this play, or if it is desired, a more elaborate production can be put on by older pupils of junior high school age, using children from the lower grades to take the child characters.

Of course, the animals are one of its chief charms, and if the children have pets that are used in the schoolroom for health teaching, or ones that they have at home and that can be depended upon to act with propriety, their inclusion in the list of characters would add greatly to the play.

Some dialogue will, of course, have to be invented. The Yorkshire dialect used may be attempted if the play is given by older children. But for the young children, this probably could not be done. There are several chances for humor in the attempts of Mary and Colin to learn Yorkshire.

The stage setting for the garden scenes can all be made by the children themselves. Bits of crepe paper twisted on bare

branches and stuffed into wide-meshed chicken wire, can be used for the sides and back of the stage. Or green denim hangings can be used and bits of crepe paper tied on string sewed or pinned to this background. This will give the effect of tendrils and swaying vines. Of course, branches of real green leaves would be ideal material for use in the garden scenes.

Chapter Six: ON THE PRODUCTION OF PLAYS

The troubadours of old Provence

When a play misses its calling.

WE have seen that a play means the presentation of an idea to an audience directly through characters in action. A play has missed its calling, so to speak, if it isn't produced. "The painter may paint, the sculptor model, the lyric poet sing, simply to please himself, but the drama has no meaning except in relation to an audience." [1] And even if the painter is not satisfied with just pleasing himself but hangs his pictures for all to see, no one stands between him and the beholder. The critics may place the artist's work as to period and manner, they may disagree as to his technique and examine his brush strokes through a magnifying glass, but no interpretation will alter the daring whites of a Turner, the soft misty atmosphere of a Corot, the stark simplicity of a Millet to the person who looks at them.

A play, however, must pass through interpretation by a cast to be fully appreciated, just as it is necessary to pass sunlight through a prism to separate it into its true colors. This makes the producing of a play as important as the writing of it. There is an art of acting as well as an art of play writing. Now just as amateur playwrights cannot be expected to produce distinguished plays, so amateurs actors cannot hope to rival professional productions in the portrayal of character and the bringing out of values. But in schools and in amateur dramatic clubs we are coming more and more to demand higher standards of amateur production.

[1] William Archer, *Play Making.* Page 13.

Classroom plays.

Of course, we must draw a definite line between classroom productions and performances on a real stage before an audience that has had no hand in the producing of the play.

A classroom play is usually a free dramatization that has been rehearsed two or three times, or a little play written by the children as the outcome of some special study, or a play to celebrate a special day. These plays are probably most successful when a minimum of time and trouble is spent on them.

They should have a great deal of action, the lines should be short, and the costumes and stage setting should be as simple as possible. A play of this kind should not require more than three rehearsals. If our classroom play is to be a health play we cannot emphasize strongly enough the fact that it should be given as the *outcome* of a health program rather than as a means of teaching knowledge about health or furnishing practice in health habits.

The space in front of the desks is often the only available "stage" in the classroom, and if the teacher's desk can be moved to one side, it does very well. To give an idea of what can be done with the classroom as a stage, two paragraphs from Miss Mackay's book *How to Produce Children's Plays* are quoted:

"A whole schoolroom as a stage was used in one of the public schools of New York City in a very wonderful way. The children, with the help of their teacher, had constructed a simple play from Frances Hodgson Burnett's *The Secret Garden,* the story having been read aloud in the schoolroom before actual dramatization began. The scenes of the play were laid partly indoors and partly out of doors. The indoor scenes were acted in the space in front of the desks, which became a room, with the teacher's desk and chair as part of its furniture, *while the garden was represented by the desk space and the desks, the garden being the aisles between the desks!* And how was the feeling of the garden given? For weeks beforehand the boys and girls had been making tissue-paper flowers. They were fastened to stems and

branches and lay on the desks in front of the players. As soon as the characters in the play stepped from the house into the garden, the players at the desks slowly raised and waved the flowers that lay in front of them. They were mostly pink and white blossoms, with here and there a touch of blue and pale gold—for the children had been reading what flowers would be likely to grow in an English garden.

"And suddenly the everyday schoolroom was transformed, flooded with color and blossom. But more than this. The boys had been practicing bird calls. The moment the flowers were raised and the garden bloomed, there came a shrill, sweet chorus of blackbird whistles, robin notes, a lilt from the thrush, and a dozen other twitterings that the boys had learned from someone who visited a settlement in their neighborhood. The schoolroom was a garden for the time being. And the children whose only playground was the city streets were transported to 'England in the springtime,' where hawthorn bloomed and robins sang. And there was utility as well as ideality, for later on the same flowers were used for a spring festival. The whole production of the play was a triumph of mind over matter. It represented a miracle that could be worked by any other teacher who uses her imagination, and induces her pupils to cultivate theirs. They had learned about English gardens, about flowers, and about birds. Somehow, as one thinks of it, is there not at once something valiant and pathetic in the thought of city sparrows, many of whom had never seen a garden, joyously imitating blither song birds whose days are spent in free sweet meadows, under blossoming boughs!" [2]

When the finished production of a play is called for.

There are many times when the finished production of a play is called for. Perhaps the outgrowth of the children's interest in a classroom dramatization results in a desire to put the play into more permanent form or a special occasion may arise such as a parent-teacher meeting, when children can assist in forming public opinion. When the children are to give their play before an outside audience they must learn a sense of responsibility toward that audience. Even children, to whom much is forgiven, have no right to bore a group of

[2] Constance D'Arcy Mackay, *How to Produce Children's Plays,* 1923. Pages 60–61.

people with a stiff performance. To be sure, an adult audience watching a children's play is hard to bore. We have all sat through children's plays and watched the amused faces of doting relatives and friends while the children occupied the stage like a grove of ramrods and declaimed all their speeches in good round periods with no change of expression throughout. But isn't it a pity, when we know what children can do in dramatics, to allow adult amusement to take the place of the genuine enthusiasm and surprise that follows after a really good performance? We owe our children more than tolerant smiles. We owe them a sense of achievement, the warm knowledge of success, the hearty "Yes, you were simply great, I'm proud of you" instead of "Yes, you did very well." And we owe this sense of achievement to the whole cast, not simply to one or two child stars.

The director.

The success of our play depends almost wholly on the director. Emerson Taylor says the director "is the ruler of rehearsals, the mainspring of the whole performance, and from his decision there is no appeal." [3] In plays put on by the school, a teacher will probably be the director. This is a good arrangement since children are used to accepting the authority of a teacher without question. In plays given by girl or boy scouts, campfire girls, church groups, settlements and children's dramatic clubs, the director will need to be a person whose judgment the children will respect, for all authorities on dramatic production, both amateur and professional, agree that there must be no appeal from the final decision of the director. All such groups usually have leaders and obviously the leader is the best person for director.

The production staff.

A complete production staff for a play includes the director, the stage manager, the business manager, the property man-

[3] *Practical Stage Directing for Amateurs*, 1923. Page 26.

ager, the costume manager, the lighting manager, the music manager and the stage carpenter. If it is inadvisable to have such a large staff, it is possible to put on a play with a director, an assistant, and a property man and costumer.

If the cast is made up of small children, older boys and girls may compose the director's production staff. If older boys and girls make up the cast, their contemporaries in the same grade can hold the positions designated. The production staff is every bit as important as the cast, for the success of the play, and its members should be impressed from the first with a sense of responsibility. Very briefly here are the duties of the production staff:

Director:	Acts as head of the whole production. Conducts rehearsals.
Stage Manager:	Acts as the director's right hand man. Holds the prompt book.
Business Manager:	Attends to the sale of tickets if admission is charged. Has charge of publicity.
Property Manager:	Usually called "Props." Provides all objects used in the play except those which come under the head of scenery and costumes. Sees that these objects are in the correct places on the stage or in the hands of the person who is using them. "Props" never buys anything unless it is impossible to borrow or make it.
Costume Manager:	Has full charge of costumes. Inspects the costumes before dress rehearsal and the actual performance. Sees that each costume is complete in every detail.
Lighting Manager:	Has charge of the stage lighting. (This position should be held by someone interested in electrical work and who has a knowledge of it. Very often some boy of the class or club knows a great deal about electricity. If the lighting arrangements are elaborate an electrician may be needed. However, the stage lighting in amateur plays is very rarely complicated.)
Music Manager:	If music is used in the play, selects the music

best adapted to the play and arranges to have it played.

Stage Carpenter: Has charge of making the scenery for the play. Sets the stage for rehearsals and performances. Has charge of scene shifting.

Casting the play.

When the play has been chosen the director reads it as a whole with the children. They should sense the emotional appeal of the play and have a general understanding of the plot. The characters should be discussed at this time and the type of person necessary to the successful interpretation of each character should be discussed. It is then time to cast the play.

The best way to cast a play is to have tryouts. This means that the children compete for the parts by reading the part they are trying for, in the presence of the director. The director must determine what parts are within each child's reach, judging by her size, voice and general appearance. Sometimes it is not wise for the director to insist upon a rigid adherence to the parts assigned if the children think they can take some other part better after one or two rehearsals. Mrs. Hobbs gives a brief illustration of an exchange of parts.

"An interesting experiment in re-casting occurred recently when I was directing a production of a new Bible play 'Moses,' in which all the actors were girls about ten years old. Almost unamimously, we chose for the part of Pharaoh's daughter, the princess, a lovely curly-haired girl. Another girl who seemed to have unusual emotional ability was cast as the mother who hides her baby Moses in the bulrushes. For the sympathetic friend who accompanies the mother on her travels and helps her to hide her baby, a third girl was selected.

"At the end of two days, when they had learned almost all of their parts, the girls asked if they might change. The one cast as the friend said she would like to be the mother. The mother wanted to play the part of the daughter, Miriam. And the curly-haired girl, who was to have worn the crown

and the gorgeous green and gold costume of the princess said, 'I'd like to be the friend.'

"We recast them as they wished. And when the play was acted people said that they could not imagine the girls having taken any parts other than the ones in which they appeared." [4]

The girl who was originally cast as the friend was given the minor part, because she seemed to lack the emotional quality necessary to play the mother or the princess. But as it turned out, this child was instinctively a little mother, and the part brought out all the sweetness and gentleness of motherhood in her rather stolid nature. And, lo, as lovely a miracle happened as the blossoming of Aaron's rod! These three children had caught the spirit of the play and were able to recognize in themselves more accurately than the casting committee, the emotional qualities it was necessary for each character to possess.

Rehearsing the play.

In preparing for a performance care should be taken to safeguard the children, who are participating, from fatigue. Long rehearsals and night performances should be avoided. Whenever possible have the rehearsals where the performance is to be given so that the children will be familiar with the exact spacing and arrangement. If it is not possible to rehearse on the stage, mark off a space the exact size of it and indicate entrances and exits.

The first rehearsal.

The first rehearsal is for position only. The members of the cast read their parts, giving their entire attention to the movement of the play. This means the entrances and exits of the characters and the necessary passing to and fro. The children should never try to learn their parts until the first rehearsal is over. One rehearsal is usually all that is necessary for planning the movement of the play. The next few

[4] "Choosing and Casting a Play," by Mrs. Hobbs in *The American Girl,* October, 1923.

rehearsals are for stage business and lines. The director plans all the stage business, that is, what each person is to do when on the stage.

The stage business.

In planning business, it is well to remember that *"speech follows action* on the stage. Contrary to the practice of the orator, who uses his gestures merely to enforce his words, the actor should proceed on the principle that his lines merely amplify and illuminate the suggestion clearly conveyed by his play. Thus, in practice, if movement or gesture is desired with any speech, let it precede the spoken word by a very little." [5] This whole question of movement and gesture on the stage is very important. A play presents characters in *action.* Therefore the action, the business, the movement of the play are as important as the dialogue. Gestures are language as well as speech. Many amateur directors forget this and that is why the amateur plays we see are so often stiff and unnatural. It sometimes seems that if the director can drill her cast so that each member is letter perfect in the lines, and the entrances, exits and general movements are faithfully presented, her ambitions are realized. The result is that the play often resembles a parliamentary drill instead of a sympathetic, richly colored bit out of the warm tapestry of life.

All business should be planned by the director, but the children shouldn't be commanded to reproduce it without feeling first. Emotion stimulates motor activity. If the emotion that would naturally result in a certain gesture, a certain expression, is experienced first, the activity that follows will be right. This means that the actor must actually get under the skin of the character he is representing. For the time being the boy that takes the part of a king must be a king, he must walk like a king, talk like a king, and react as a king would react to every situation, even if in real life he lives in a tenement on the East Side.

[5] Emerson Taylor, *Practical Stage Directing for Amateurs.* Pages 110–111.

Values and characterization.

When the actors know their lines and their stage business they are ready to concentrate on bringing out the values of the play and the characterization. Roy Mitchell in *Shakespeare for Community Players*,[6] calls this "reading for texture." This means that all the fine points of facial expression, tones of the voice and general characterization are brought out. The director of course should make a careful study of each character in the play and assist the actors in developing their rôles. Be careful of the inflection, pronounciation and enunciation from the beginning and often go to the back of the room or hall to see if the voices carry to the back row. Ask the children to talk to imaginary people sitting in the back of the room and explain that if those people can hear, *all* the rest will hear also.

Other details.

If the play is more than one act, the first act is rehearsed until nearly perfect and the others are run through roughly. When the first act is running smoothly the others are taken up in the same way.

Use properties and stage settings that will be used at the performance (makeshifts if the real properties and stage setting are unavailable) from the first and do this at every rehearsal so that the characters become accustomed to them. Have just as few rehearsals as possible and in all cases avoid long, tedious exhausting ones. Much good health teaching is undone by overworking the children in the cast, as the whole value of the play is gone if they are tired out physically, and bored with the subject of Health.

The director must insist upon prompt and regular attendance at rehearsals and see that each rehearsal is quick, brisk and full of life.

Group dances and songs should not be rehearsed *with the*

[6] E. P. Dutton, New York.

cast until the very last. This will save time and avoid the weariness that comes from waiting turns in rehearsals.

The dress rehearsal is to be considered as a regular performance and the players are interrupted only when absolutely necessary. Allow plenty of time for production and if the children are ready a week before the actual performance so much the better.

Chapter Seven: ON THE EDUCATIONAL VALUE OF PRODUCING PLAYS

TWO PLAYERS OF VERONA A·D·1450

Study and investigation.

IN order to give a veracious interpretation of a new personality and to secure plausibility of costume, manners, stage settings and properties a great deal of study will need to be done. ". . . The *milieu,* or environment and color, of the play should be a matter of painstaking study by the amateur player and producer.

"This is not limited merely to an attempt at correct costuming and setting. A complete realization of the spirit of the play will affect the carriage and speech of the actors. How often do we hear Lydia Languish speak in the accent of Broadway or of the Lake Shore Drive! How often does a soldier of the Empire carry himself like a bank clerk going to luncheon!

"Look at the portraits, the pictures of domestic life, of the period and country in which your play is laid. Every public library, gallery, and museum can help you. Get in mind how the people looked. Understand clearly the characteristics of the rancher's shack, the Puritan dwelling, the Bronx apartment, the business office, the palace, the typical air and manner of their inhabitants. Make every member of the cast appreciate and faithfully mimic (as best he can) the tone and gait of the *type* of character he is to present. One must not be content merely to let the people in the play be themselves —they must get out of themselves. They must not speak the language of the play's period and place merely by rote; they must not dress in mere approximations of the correct costume.

Let the performance reproduce a bit of vivid life; let it catch the spirit of the life it undertakes to reproduce. . . .

"It is along this line that the educational value of studying a play and acting it becomes very evident. This matter of study, both of text and of character and of setting, may be elaborated as far as is thought wise. . . ." [1]

Characterization.

Sympathy, tolerance and understanding come from experiencing even at second hand the emotions of others. "Give a farm-child a chance to be a young Minute Man, give a little newsboy, once in his life, a chance to be a hero; let an average little girl play she is a princess—a princess with sweet and gracious manners; let the Child-who-has-Too-Much become a little pioneer without luxuries who must make the most of everything that comes her way, and, under wise guidance, you have done something for all of them. You have given them the reaction of a new environment. The newsboy dropped the patois of the street to become the hero; the young Minute Man must hold himself erect; the little princess played with charm of manner; the youthful pioneer enlarged her vision. More than this: if the play has literary value, they have added to their vocabulary, stimulated their memories, and learned to express themselves. Clearness of enunciation has been gained; they have obtained a knowledge of team-work, of how necessary the effort of each individual is to the success of any undertaking." [2]

Who knows what goes on in the mind of a child? What images of beauty, what new emotions are born in the putting on of a new personality? Does a trail of imaginary purple swirl about the feet of an East Side boy king? Does the forgotten pinkiness of a wisp of peach blossom against the blue sky glow once more in the mind of a little Sleeping Beauty in a country schoolroom? Who knows what the child was

[1] Emerson Taylor, *Practical Stage Directing for Amateurs.* Pages 59–61.
[2] Constance D'Arcy Mackay, *How to Produce Children's Plays.* Page 32.

thinking of who chose to be either a rose or a potato in a fairy health play?

We do not know. When we approach the thoughts of a child we must tread softly for we are on holy ground. But this we do know: That whatever of beauty, of poetry, of creative imagination, of quaint philosophy lies dormant in the child's mind may be awakened at the magic touch of make-believe. We have seen a tenement child who was told to walk like a queen, life her chin, gather her rags about her with a gesture worthy of ermine and fine purple, and walk with the poise of generations-bred royalty. We have seen a child in beautiful clothes assume the identical pose of a cringing beggar, even to the hand cupped slyly at the side, and slink along as if to the profession born.

Costumes.

The working out of details of costumes, properties and stage setting will send children to the libraries and museums more often than a whole year's course in history, geography or science. In costuming a health play of the morality play type in which the characters are personifications, attention will be centered on the various health habits, while the costumes are being worked out. How shall we dress fresh air? Why? What do we know about milk to help us in making a costume that will express its value in the diet? In a classroom health play, the head band with the name of the character printed on, or the carrying of a symbol of the character in the hand, or the sandwich man type of costume may be resorted to. But in plays before an outside audience that need more preparation, the making of costumes that are true to the characters represented should be taken as a matter of course.

Very often costumes will stimulate the interest of children in a play when other means have failed. Children love to "dress up," and the showing of a single costume of the age and country in which the play is laid will strike fire from a

group that has hitherto listened to plans for the play with apathy.

Properties and stage setting.

We have seen that "Props" never buys or rents a property when it is possible to beg, borrow, or make it. The making of properties and scenery for a play laid in another time than the present will give the children more of the feeling and the color of an age than any number of textbook recitations. A play based on a manner of living unknown to the everyday experiences of the children is of great value in building up health attitudes [3] and its production will entail a great deal of research. In putting on a play of pioneer days, suppose that a meal takes place during the action. The children will have to find out what sort of food can be served. Would they have white bread? What would be the shape of the loaves? If the scene of the play is laid in Kentucky, what sort of meat must be served? Would the people eat out of the sort of cups and saucers that we have today? If they light a fire on the stage, how will they do it? The working out of details of this kind is a delight to most children.

The lives of great heroes also furnish the material for plays which build health attitudes.[3] Working out the historical background for a play of this type will be an education in itself. If the children are putting on a medieval play, they will need to ask: What sort of lights did they have in the Middle Ages? What were their windows like? What did the women wear? What weapons did the men make war with? What furniture did they have? What sort of floor covering? What did they put on their walls? And they will probably need to answer these questions both for the peasant's hut and the lord's castle.

Diction and posture.

A person taking a part in a play should never be slovenly and lax in his manner of speech nor should he lounge or slump

[3] See Bibliography, Chapter Twelve.

in his bearing. Emphasis on correct diction and bearing means that the children will have intensive practice in two important habits, the habit of clear-cut enunciation and the habit of standing, sitting and walking properly. It also means that the child will need to cultivate poise, to stand or sit still without fidgeting, to make no movement unless it has some direct meaning in regard to the action.

Team work.

The necessity for the cast and the production staff to work together toward the desired end is one of the most important factors of play production.

"Subordination, concession, enthusiasm for small opportunities, modesty on being assigned responsibilities, eagerness to work for a single ideal which is not selfish but common—surely all these qualities are called for and developed in any group of amateurs, if they undertake even the simplest play of all." [4]

[4] Emerson Taylor, *Practical Stage Directing for Amateurs.* Pages 124–125.

Chapter Eight: A GROUP OF PLAYS AND DIALOGUES

HARLEQUIN AND COLUMBINE IN THE DAYS OF CYRANO AND D'ARTAGNAN

A GROUP OF PLAYS

THE RIDDLE

A Play in Six Scenes, the First Five to be Played without Pause

THE CHARACTERS

ELLEN, *a little girl*
MICHAEL, *a little boy*
THE QUEEN'S HERALD
THE QUEEN
THE QUEEN'S COUNCILLOR
THE QUEEN'S JESTER
A BEGGAR CHIEF
A NOTARY
A HOT BUN SELLER
COURTIERS, BEGGARS, TOWNSPEOPLE, OTHER CHILDREN

CHARACTERS IN THE PANTOMIME

THE JESTER *as Master of Ceremonies*
ELLEN *and* MICHAEL *as audience*
A FIGURE IN BLACK AND GRAY
TWO CREAM-COLORED PAGES
TWO GREEN PAGES
TWO WHITE PAGES
A DANCER IN GREEN
A DANCER IN GOLD
A DANCER IN WHITE
A DANCER IN BROWN
TWO CANDLE BEARERS
A CROWN BEARER

SCENE I: *A clearing in a wood, trees at right and in background. Center a pleasant sunny greensward. At left a mound almost hidden in underbrush. A little green door is set into the mound with writing on it in worn black letters. Ivy and moss have crept over the lintel and threshold, and a tree branch with a bird's nest in it strikes across the upper part. On the rising of the curtain* ELLEN *is discovered picking wild strawberries. She is a rosy-cheeked, happy little girl and she sings a song as she picks the fruit. Fully half of the berries go into her mouth rather than the basket. She interrupts her song to eat a berry, and when it is gone she continues the song from where she left off. Enter* MICHAEL *axe on shoulder whistling. The two children eye each other as children do, who are strangers to each other. Finally:*

MICHAEL

(*Boldly.*) Hello.

ELLEN

(*Shyly.*) Hello.

MICHAEL

My name is Michael.

ELLEN

Mine is Ellen.

MICHAEL

My father is a wood cutter. We've just moved into the cottage at the edge of the wood.

ELLEN

In the cottage where the bluebells lean over the path? Oh, I'm so glad. It's been empty a long time. Do you like it?

MICHAEL

Pretty well. I like the sea better though. We lived by the sea once. When the tide goes out there are hundreds and hundreds of little pink shells. And big ones too! You can hear the sea roaring when you hold them up to your ear. My father says it is the sea calling to the shells to come home, the way he calls me at night.

ELLEN

I haven't any father.

MICHAEL

Oh. (*A pause.*)

ELLEN

But I have a mother. She sews all day long. I help her cook and I wash the dishes. I'm picking wild strawberries for supper.

MICHAEL

I help my father too; I cut down the little trees. When I'm big, I'm not going to be a wood cutter. (*Looks at* ELLEN *expectantly.*)

ELLEN

(*Rising to the bait.*) What are you going to be?

MICHAEL

I'm going to open doors.

ELLEN

(*Puzzled.*) Open doors?

MICHAEL

Yes, cab doors you know. You get lots of money that way. When we peddle wood in the city I sit on the box and hold the horse and I watch the people. When a cab stops in front of a store or an inn, a man opens the door and the one inside gives him money. You do it this way. (MICHAEL *is standing at left. He turns to face left, rushes forward and makes a feint as if to open a door with great deference. He discovers the little green door in the mound.*)

MICHAEL

Hello! Here is a door. (*Looks at it closely.*) Why it's got writing on it.

ELLEN

Can you read?

MICHAEL

(*Rather shamefacedly.*) No I can't. I'm going to learn next year though.

ELLEN

Oh, I did hope you could. That writing is a riddle and the one who guesses it can open the door. They say the Queen is coming this week to try.

MICHAEL

(*In awe.*) The Queen? Coming here?

ELLEN

Yes. I'm going to watch for her here every day this week. (*Wistfully.*) I've never seen a queen.

LITTLE GIRL

(*Enters out of breath.*) The Queen! She's coming through the village now.

ELLEN

(*Jumping up and down in ecstasy.*) Oh, Michael, Michael! We're going to see the Queen!

(*Enter several* TOWNSPEOPLE *running, much out of breath, shouting "The Queen, the Queen is coming." The sound of music is heard. Use trumpets if possible. Enter* HERALD.)

HERALD

(*Announces pompously.*) Make way there. Make way for the Queen.

(*The crowd shrinks into the background.* MICHAEL *and* ELLEN *seat themselves on a stump. They are inconspicuous in this and the following scene.*)

SCENE II: *The same. Enter from the right* QUEEN, COURT JESTER, *a* COUNCILLOR, *and* COURTIERS. *They walk over to the little green door. All through this scene the* JESTER *does not speak. He stands away from the main group. He listens intently and registers faint amusement at each answer guessed by the* QUEEN.

QUEEN

(*Looking at the door through a lorgnette.*) So this is the little green door we've heard so much about. Rather shabby, is it not?

COUNCILLOR

(*Bowing.*) It's very old, your Majesty.

QUEEN

When we've guessed the riddle, we'll have it painted. Gold is a good color for a Queen's door, is it not?

COUNCILLOR

Yes, your Majesty.

QUEEN

(*Superciliously.*) Just what is it that is supposed to be on the other side of this door?

COUNCILLOR

Some say happiness, your Majesty.

QUEEN

Happiness? Hm, we'll see. Councillor read the riddle.

COUNCILLOR

(*Steps up to the door, peers at it through huge spectacles, reads quickly.*)

My first is
Dark and dreamy,
White and creamy,
Green and growing,
Silver flowing,
Tippy toes
Up hill and down
In green and gold
And white and brown.

QUEEN

(*Testily.*) Slowly, slowly, my good fellow. One thing at a time, the first line is—

COUNCILLOR

Dark and dreamy, your Majesty.

QUEEN

(*Languidly.*) Dark and dreamy. Oh, la, that's easy, our eyes you know. Dark and dreamy! Of course. The next to the last court poet used those very words.

COURTIERS

(*Laugh.*) Of course.

QUEEN

Next?

COUNCILLOR

White and creamy, your Majesty.

QUEEN

White and creamy, white and creamy, let us see, why that must be our ermine cloak. It's white but a little yellowed with age. Handed down, you know, through generations.

COURTIERS

(*Clapping their hands.*) A hit, your Majesty. A hit.

QUEEN

The next, Councillor?

COUNCILLOR

The third line, your Majesty, is green and growing.

QUEEN

Green and growing. That must mean our country, for it is green with our hunting forests and the fields of our subjects, and each year it grows larger.

COURTIERS

(*Pantomime drinking a toast.*) Our country!

QUEEN

I am bored already. I knew it would be too easy. Next?

COUNCILLOR

Silver flowing.

QUEEN

Silver flowing. Our money! It's silver, and it flows and flows and flows! (*Airily.*) Where it goes, no one knows.

COURTIERS

(*Dutifully.*) May the Queen live forever.

QUEEN

Next, Councillor?

COUNCILLOR

Tippy toes
Up hill and down
In green and gold
And white and brown.

QUEEN

(*Looking puzzled.*) Why that's no riddle at all. Our feet! (*Looks at them.*) Our feet in their beautiful, golden shoes and we have a green coach when we ride in state up hills and down, and a white horse and a brown to ride upon when we hunt over hill and hollow.

COUNCILLOR

We now come to the second part of the riddle, your Majesty. (*Clears throat, reads.*)

My second is
Clear and bright
As candle light.

QUEEN

Clear and bright
As candle light.

Our crown of course. (*Takes off crown and turns it in hand.*) It is bright gold and the diamonds in it send out sparks in the sunlight like the clear flames of candles in the dark.

COURTIERS

(*Murmur.*) Beautiful.

QUEEN

(*Smiles.*) We get on. The next, Councillor? Surely we come to the end.

COUNCILLOR

Your Majesty is right, the third and last part of the riddle is (*Reads.*)

Kind and true
And gentle too.
These are the parts that make a whole
Who can open the door of the little green knoll.

QUEEN

Why we are kind and true and gentle too. Are we not?

COURTIERS

(*Chorus.*) You are, your Majesty.

QUEEN

Now that we think of it, the whole riddle means ourself. Our ermine cloak, our crown, our money, our country, our eyes, our feet, our golden shoes, our state coach, our hunting horses, our disposition. It is the *Queen* then who is the whole. It is the *Queen* who can open the door of the little green knoll. (QUEEN *advances with great state and puts her hand on the knob of the door. The whole company is breathless with expectation, all except the* JESTER, *who stands at one side leaning against a tree with a quizzical expression on his face. The* QUEEN *turns the knob and pushes slightly. The door does not open. She pushes harder, shaking the door. Still it doesn't open. She stamps her foot with rage.*)

QUEEN

It refuses to open. It's a joke of course. A silly joke. The riddle doesn't mean anything at all. Tomorrow we will come with the royal engineers and batter the door down. (TOWNSPEOPLE *in background close in slowly toward right entrance.* COUNCILLOR, COURTIERS *and* QUEEN *all start to go off. Before they have taken more*

than one step forward, however, a STRANGER, *in a long patched cloak, pushes through the people near the entrance, followed by three or four others similarly dressed.*)

STRANGER

(*Singing out.*) What's all this blether about a riddle? I'm a famous solver of riddles, I am. Where is it?

QUEEN

(*Looks at him through lorgnette. Turns to* COUNCILLOR.) Who is this person? Why does he intrude upon the Queen in this unseemly fashion?

STRANGER

(*Bowing.*) Your pardon, Majesty.

QUEEN

(*Still to* COUNCILLOR.) We are waiting, who is this fellow?

STRANGER

(*Bluntly.*) I'm a beggar, Madam. The chief of all the beggars.

COUNCILLOR

(*To* QUEEN.) He says he's a beggar chief, Majesty.

QUEEN

(*To* COUNCILLOR.) What brings this beggar into the presence of the Queen?

BEGGAR CHIEF

I come to solve the riddle, Majesty.

COUNCILLOR

(*To* BEGGAR.) How dare you think that a mystery hidden from the Queen will be revealed to a beggar?

BEGGAR CHIEF

(*Drawing himself up proudly.*) There are many things hidden from queens that are known to beggars.

QUEEN

(*To* COUNCILLOR.) Why this fellow is insolent, Councillor. Seize him!

BEGGARS

(*Advancing to surround* BEGGAR CHIEF.) Yes, do!

(COURTIERS *cast frightened looks at* BEGGARS *and shrink back among trees.*)

COUNCILLOR

(*Hastily.*) It would be better, your Majesty, to send the Royal Guards in the morning.

QUEEN

Very well. To the palace then.

HERALD

(*Preceding* QUEEN.) Make way there. Make way for the Queen.

(*The crowd divides and stands respectfully as the* QUEEN, *the* COUNCILLOR *and the* COURTIERS *walk through. When the* QUEEN *comes abreast of the* BEGGAR CHIEF, *the latter removes his hat, and makes a sweeping bow. The* QUEEN *annihilates him with a look. She and her company go out, leaving two* COURTIERS, *who linger near entrance among* TOWNSPEOPLE; *and the* JESTER, *who remains leaning against a tree.*)

SCENE III: BEGGAR CHIEF, *and his company proceed across stage to the little green door.* TOWNSPEOPLE *stay near entrance.*

BEGGAR CHIEF

(*To crowd.*) They told me back in the village that if I guess the riddle, I can open the door, is that right?

CROWD

That's right.

BEGGAR CHIEF

Well what is on the other side of the door?

VOICE FROM CROWD

The Queen's Councillor said happiness.

BEGGAR CHIEF

Hm, I could do with a little happiness. (*Goes closer to door and peers at writing.*)

CHILD'S VOICE

Mother, what is Happiness?

WOMAN'S VOICE

Hush!

(BEGGAR CHIEF *has been examining the writing with a comical look on his face. He scratches his head, turns back to crowd, spies a* NOTARY *in huge spectacles, who is reading a book.*)

BEGGAR CHIEF

Here you fellow, read me this riddle. There's a bit of money in it for you. I forgot my spectacles this morning.

(BEGGARS *laugh and nudge each other.*)

ONE COURTIER

(*To the other.*) It is as I thought. The fellow can't read.

NOTARY

(*Drops book; picks it up, drops spectacles, as he does so; picks them up, approaches door; peers up at it; recites nervously in a high cracked voice.*)

My first is
Dark and dreamy,
White and creamy,
Green and growing,
Silver flowing,
Tippy toes
Up hill and down
In green and gold
And white and brown.

BEGGAR CHIEF

Slowly, slowly, my little man. Do you take me for a scholar, fellow? Slowly, or not a penny, do you get. Start all over again, and when I say stop, stop.

NOTARY

(*Clearing throat.*) My first is dark and dreamy—

BEGGAR CHIEF

Stop! Dark and dreamy! (*Rubs forehead, looks around, then down at cloak. Speaks in relieved tone.*) That's a beggar's cloak. It's dark and it's patched with dreams. Here's a little blue dream now. (*Points at blue patch.*) It was a cold day when I sewed on that patch and I dreamed of the blue sea with the sun on it. And this red one now (*touching it*), it was a colder day, that was, and no fire on the hearth, so this is a little dream of warm red coals. And this one (*pointing to a pale green patch*) is a dream of cool water on a hot dusty day. Ah, sewing on patches is a rare time for dreams.

BEGGARS

That's right, master.

COURTIERS

(*Sneering.*) What an imagination!

BEGGAR CHIEF

(*To* NOTARY.) Go on.

NOTARY

White and creamy—

BEGGAR CHIEF

Stop! White and creamy, eh? That's a ticklish one.
(*Enter* HOT BUN SELLER, *crying.*)

"Hot cross buns
Hot cross buns,
One a penny, two a penny
Hot cross buns.
If you have no daughters
Buy them for your sons,
One a penny
Two a penny
Hot cross buns."

BEGGAR CHIEF

Hot buns. That's it. What could be whiter or creamier than a nice white bun? Meat now, and cheese, and pudding, that's queen's fare, not beggar's. But a bun, we've always got a penny for a bun! And if we've mislaid the penny, why a good woman will always find us a slice o' bread.

NOTARY

Green and growing, sil—

BEGGAR CHIEF

Stop! Green and growing! Ho, Ho. That must be the soft grass in the meadows and the roadside ditches. Where would we beggars be o' nights without our green bed? And when the grass is dry and sweet in haystack and barn, why there's a fine place for a beggar to curl up in on a frosty night.

BEGGARS

Bravo, Master!

ONE COURTIER

(*To other.*) A hedge king this is, with sparrows, like as not, for his subjects.

BEGGAR CHIEF

(*To* NOTARY.) Next?

NOTARY

Silver flowing, Tip—

BEGGAR CHIEF

Stop! Silver flowing. Now that's an easy one. Silver pieces are slippery and they have many ways of flowing away from a beggar: through the crook in his fingers, and the holes in his pockets, and the cracks in his heart.

BEGGARS

(*Turning out empty pockets and shaking heads ruefully.*) Never a truer word was said, Master!

ONE COURTIER

(*To other.*) Bah, these fellows have stockings full of silver at home.

BEGGAR CHIEF

(*To* NOTARY.) Next?

NOTARY

Tippy toes
Up hill and down
In green and gold
And white and brown.

BEGGAR CHIEF

Stop!
Tippy toes
Up hill and down
In green and gold
And white and brown

are the beggarmen who wander over the world in bright-colored rags and tags and velvet gowns.

BEGGARS

(*Sing and dance with* TOWNSPEOPLE.) [1]

"Hark, Hark! The dogs do bark,
The beggars are coming to town,
Some in rags and some in tags,
And some in velvet gowns."

BEGGAR CHIEF

Next?

NOTARY

My second is
Clear and bright
As candle light
My—

[1] Music and directions for this dance may be found on Page 6 in *Dramatic Dances for Small Children* by Mary Severance Shafter, A. S. Barnes & Co., New York.

BEGGAR CHIEF

Stop!
Clear and bright
As candle light—
(*Slight pause.*)
Are the beggars' fires at night!
Clear bright little fires they are, and they shine in the dark wood like a candle set in the window by a housewife to guide her good man home.

BEGGARS

Beggar fires are beggar friends.

BEGGAR CHIEF

Next?

NOTARY

My third is
Kind and true
And gentle too.
These are the parts that make a whole,
Who can open the door of the little green knoll!

BEGGAR CHIEF

A beggar is
Kind and true
And gentle too.

In fact the whole *is* a beggar, I do believe. The master of that door knows we beggars need a bit of happiness. Dreams and wishes and a little bread, grass to lie on, a piece of silver now and then, wandering feet, and fires at night. These are all we have, but they may be enough to win happiness, who knows? (*He puts his hand on the knob of the door and turns it. He pushes slightly against the door. It doesn't open.* BEGGAR CHIEF *smiles sadly and turns away.*)

BEGGAR CHIEF

No, it's not for us.

A BEGGAR

(*Takes him by the arm.*) Never mind, Master, you said that the things we have may be enough to win happiness. Well maybe they are.

BEGGAR CHIEF

You mean—?

A BEGGAR

(*Nods.*) Yes, I mean we may find happiness here as well as in another place. Who knows?

BEGGAR CHIEF

(*Smiles.*) Yes, who knows? Come, let's see

(*He walks off jauntily followed by* BEGGARS. *All the others leave the stage silently, even the two* COURTIERS *for once have nothing to say. The* JESTER *remains.*)

SCENE IV: ELLEN *and* MICHAEL *creep out from behind the trees when they think that everyone has gone. The* JESTER *is still leaning against a tree.*

ELLEN

(*To* MICHAEL *excitedly.*) Do you remember it?

MICHAEL

Yes, I'm saying it over and over.
My first is dark and dreamy,
White and creamy—

JESTER

(*Steps out and confronts them, smiles.*) Hello.

ELLEN AND MICHAEL

(*Together in surprise.*) Hello.
(MICHAEL *keeps on reciting in dumb show.*)

ELLEN

You were here with the Queen, weren't you?

JESTER

Yes, I'm the Court Jester. (JESTER *turns to look at* MICHAEL *who is reciting to himself as hard and fast as he can. The* JESTER *stoops down, peers at* MICHAEL'S *feet then at his head, listens at his back.*)

JESTER

(*Teasingly.*) Why are you mumbling to yourself like that, like a bumble-bee over a flower?

MICHAEL

(*Continuing out loud.*) In green and gold and white and brown.

ELLEN

You mustn't talk to him. He's remembering.

JESTER

Oh, yes, the riddle.

ELLEN

You see we're going to try and guess it.

JESTER

(*In mock surprise.*) Good gracious, you don't mean that you *haven't* guessed it?

ELLEN

(*Severely.*) Of course not. Why the Queen didn't guess it even.

JESTER

I did.

MICHAEL AND ELLEN

(*Together.*) *You* did? Then why didn't you tell the Queen?

JESTER

She would only have laughed at me. That's what the Queen's Jester is for—to say things for the Queen to laugh at.

MICHAEL

But why didn't you tell the Beggar Chief? I felt sorry for him.

JESTER

(*Smiling.*) You mustn't worry about the beggar. Remember he has his wishes and his dreams.

ELLEN

Yes, I liked him better than the Queen. He made me want to cry and laugh.

JESTER

Poets often do, you know. (*Shakes head sadly. Then brightly.*) Well now, I suppose I must tell you the answer to this riddle.

MICHAEL AND ELLEN

(*Together.*) Oh, please!

JESTER

(*Briskly.*) We'll make a little play out of it. I'll be master of ceremonies. You can be the audience. You can't have a play without an audience. I'll sit here on this stump. You sit over there on the ground (*Gestures toward front left.* CHILDREN *sit in foreground at left between little green door and audience.*) This wreath of flowers shall be my crown. (*Picks up wreath from the ground places it on his head.*) My bauble shall be my wand of office. (*Seats himself on the stump which is in the center of the stage.*) The scene is now set, the curtain rises. The play begins.

SCENE V: *The action in this scene is very slow and graceful. The* JESTER *chants his lines in a dreamy abstracted fashion, but clearly and deliberately. For positions in this tableau see diagram, page* 104.

JESTER

Sleep
Is dark and dreamy, full of stars,
And held within the gentle hours
As meadows full of summer flowers,
Are held within their wooden bars.

(*As the* JESTER *speaks the words "dark and dreamy" the door of the little green knoll opens and* SLEEP *enters. She is dressed in gray and black draperies, spangled with stars. A veil is over her head. She walks with a slow gliding movement to the* JESTER *and sinks at his feet.*)

JESTER

Milk is
White and creamy,

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Sweet with clover,
Cool with dawn,
When birds try over
Little songs of night before.
Tip the pitcher,
Pour and pour,
Fill it up,
My golden cup.

(*When* JESTER *speaks lines "White and creamy" two* PAGES *in pale cream costumes enter, one carrying a golden cup, the other a crystal pitcher filled with milk. They advance to places one on either side of* JESTER. *As he says "tip the pitcher" etc., the* PAGES *pantomime the action of the last four lines. One* PAGE *hands cup to* JESTER *who raises it to lips then hands it back to* PAGE. *Both* PAGES *kneel with knees close together one on either side of* JESTER, *holding utensils in hands cupped together.*) [2]

JESTER

Green things growing in the rain
In the wind and kindly sun
Help to make *my* body grow
When *their* growing time is done.

(*Two* PAGES *in green enter, one bearing on uplifted hands a tray of fruit: grapes, apples, oranges, etc.; the other a bowl of vegetables, lettuce, carrots, spinach, etc. In turn they present their burdens to the* JESTER *who picks out an orange and tosses it to* MICHAEL *and a carrot which he tosses to* ELLEN. PAGES *then kneel.*) [2]

JESTER

Silver flowing are the streams,
Flowing where the sunlight gleams
Down the hills to mother sea;
Flowing where the way is dark
Under hills to you and me.

(*Two* PAGES *in white enter through little door. One bears a silver bowl in one hand and a linen towel over the arm. The other has a crystal pitcher full of water and a glass goblet. They advance to* JESTER. *The bowl is held while the* JESTER *washes his hands and drys*

[2] For positions see diagram.

them on the towel handed him. A glass of water is poured for him and this he drinks. PAGES *then kneel.*) [3]

JESTER

Tippy toes
Up hill and down
In green and gold
And white and brown,
Are feet that dance to the lovely tune
Of green in May and gold in June;
Are feet that scuff with gay delight
Through leafy brown and snowy white.

(*Four* DANCERS *enter, one in green as spring, one in gold as summer, one in red and brown as autumn, and one in white as winter. They dance up to the* JESTER *and pull him off his improvised throne. The five give a jolly little dance. Afterward the* JESTER *returns to his place and the four* DANCERS *kneel in the tableau.*) [3]

JESTER

(*Stands, spreads out arms.*)

Sleep and water, wholesome food,
Play out doors with dance and song,
These are the things that make my first,
A body beautiful and strong.

(*Pauses for two counts. Seats himself.*)

My second,
Clear and bright
As candle light,
Is my *mind*
To seek and find.

(*Two* PAGES *in bright yellow enter, each bearing a lighted candle. They advance and stand one on either side of the* JESTER *holding up the candles close to his head.*)

JESTER

Kind and true
And gentle too,
Is my soul
That crowns the whole.

[3] For position see diagram.

(*A* PAGE *in blue enters carrying a crown. He advances and stands behind the* JESTER *holding the crown over the* JESTER'S *head.*)

JESTER

A body beautiful and strong,
A mind that wonders all day long,
A gentle, kind and truthful soul,
These are the parts that make my whole.

(*Tableau holds to the count of five. Then* MICHAEL *and* ELLEN *rush forward. They speak rapidly and the speeches follow each other in quick fire. The stage gradually grows darker during the following action.*)

MICHAEL

But—but, all those things that make the first, "my body, beautiful and strong" you know, why they're just everyday things for me.

ELLEN

(*Nodding and smiling.*) Every night too. Sleep is so—so soft isn't it? And the dreams are pretty to play with, like, like—

MICHAEL

Little pink shells when the tide is out.

ELLEN

And I wonder and wonder about things and lots of times I find out why, all by myself.

MICHAEL

(*Stoutly.*) I'm going to learn to read, truly. And Ellen is kind and gentle. She helps her mother!

ELLEN

(*Softly.*) Michael cuts down the little trees.

MICHAEL

So you see really we can open the door of the little green knoll, can't we?

JESTER

My goodness, did you just find that out?

(*The tableau breaks, and the characters retreat toward the door walking backward and beckoning to* MICHAEL *and* ELLEN. *The children follow through the little green door.*)

[CURTAIN]

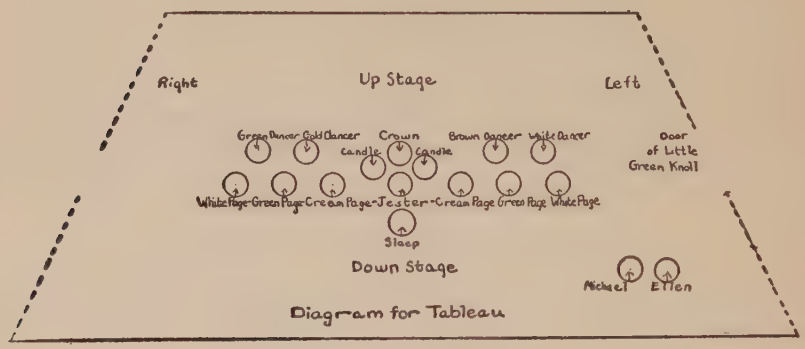

Diagram for Tableau

SCENE VI: *The curtain rises on the same scene except that the other side of the door in the little green knoll is shown at the right of the stage. The light is dim. The children are just stepping over the door sill. The* JESTER *stands behind a tree and is hidden to the children but visible to the audience.*

ELLEN

(*Cries out in dismay as the door closes behind both children.*) Oh, I forgot! I shouldn't have left my mother.

WOMAN'S VOICE

(*Calling off stage.*) Ellen—

ELLEN

(*Excitedly.*) My mother's here too.

MICHAEL

But my father—

MAN'S VOICE

(*Calling off stage.*) Michael—

MICHAEL

Father's here. I wonder—

ELLEN

(*Who has been looking around, clutches* MICHAEL'S *arm.*) Michael, why I believe— (*Points.*) Isn't that stump the one the Jester—?

MICHAEL

(*Interrupts and points.*) And I remember that tree.

ELLEN

There's my basket of strawberries.

MICHAEL

(*Points.*) That white stone with the moss on it I remem—

ELLEN

(*Interrupts.*) And there's a glove the Queen dropped.

BOTH

Why this is exactly the same place!

JESTER

(*Steps out from behind tree.*) Did you just find that out?

MICHAEL

(*Turns to him in surprise.*) Then we haven't found the Country of Happiness after all?

JESTER

Oh, yes, you have.

ELLEN

But this isn't another place at all. It's just the same as it was before.

JESTER

Happiness is never another place. The Country of Happiness lies in people, not places.

ELLEN

But Michael and I are just the same too.

JESTER

(*Smiling.*) Are you?

MICHAEL

(*Frowning.*) It's coming through that little green door. It makes all the difference.

JESTER

It makes this difference. The difference of knowing. You were happy before, but you didn't know why. Now you do.

MICHAEL

Then going through the little green door means—

MAN'S VOICE

(*Calls.*) Michael!

WOMAN'S VOICE

(*Calls.*) Ellen!

BOTH

Coming. (*They run out.*)

JESTER

(*Turning to audience.*) Going through the little green door means—? Can you guess? That is the real riddle.

[CURTAIN]

HOW PRINCE JOY WAS SAVED

by

Edith Kunz

CHARACTERS

PRINCE JOY
NURSE
CHILDREN
  MARGERY
  MARY
  JOHN
  STEPHEN
  ALICE
  RICHARD
GENERAL FOOD
CAPTAIN FRESHMILK
GLASS OF MILK
CUP OF COCOA
FIRST MESSENGER
CAPTAIN WIDEAWAKE
SECOND MESSENGER
THIRD MESSENGER
TWO LIEUTENANTS

OTHER CHILDREN, VEGETABLES, MILK BOTTLE, LOAVES OF BREAD, ETC.

SCENE I: *Room in Castle of Good Health. At right little* PRINCE JOY *in bed.* NURSE *sitting beside him. Left side of stage, divided from right by a screen of bushes, represents courtyard outside of castle. Here* CHILDREN *are playing jackstones and softly singing "London Bridge." One of them makes a clever play and others shout with delight.*

NURSE

Dear me, those children are really too noisy! I will tell them to be quiet. My poor little Prince wants to sleep.

PRINCE

No, no, good Nurse; let them play. I like to hear them.

NURSE

Dear Prince Joy, are you feeling better this morning?

PRINCE

I feel dreadfully discouraged, Nurse. Do you think I'll ever be able to go out and play again?

NURSE

Why, of course, you shall. But come, take a drink of this nice warm milk and perhaps you'll fall asleep. (PRINCE *drinks milk, lies down.* NURSE *sits beside him knitting.* CHILDREN *outside move about and continue their playing. Some are weaving garlands of flowers.*)

MARGERY

The castle yard doesn't seem the same since Prince Joy never comes down here any more.

MARY

No, everything seems sad without him.

JOHN

His doves are up there calling for him.

STEPHEN

His pony is standing at the wall watching for him.

ALICE

It seems such a long, long time since he went to bed.

RICHARD

I wish he would get well. I want to show him my new kite.

STEPHEN

And I want to show him the bow and arrow I made. I'd let him shoot with them.

ALICE

Dr. Bittersweet says he will never be well until the enemy is driven from the gate.

MARGERY

But that may not be for weeks and weeks. My father says the enemy will not give up the siege all summer.

MARY

Oh, dear, I feel so sorry for the Prince. Let's go up and tell him how we miss him here.

ALICE

Oh, yes, let's ask the Nurse to let us in.

(CHILDREN, *winding around, pass to right.* NURSE *comes to door and lets them in.*)

MARGERY

(*Offering flowers.*) We miss you very much, dear Prince. Here are some flowers I brought you because you can't come out and gather them yourself.

JOHN

(*Offering cage.*) I have brought my turtle-dove to show you. It will sit on your finger and eat.

ALICE

And here is my kitten. Would you like to see him chase a ball?

PRINCE

Thank you, kind friends. I am very glad to see you. I get so tired of lying here in bed.

CHILDREN

We are sorry for you.

PRINCE

Of course, it was all my own fault.

MARY

Why, how was that?

PRINCE

Well, you see, I wandered out, far from home and fell in with bad companions. And that was the cause of all this war, and sickness, and trouble.

MARGERY

Bad companions? Why, who were the wicked people?

PRINCE

I'll tell you about them. In the morning, right after breakfast, I fell in with a person by the name of Candy. He and the crowd of fellows with him seemed fine chaps and I spent a lot of time with them. But after a while I got tired of the Candies and left them for others by the name of Pickle.

MARY

Ugh! Those sour-faced fellows! You didn't stay long with them, did you?

PRINCE

No, because we came along to the Pastries, and I liked them better, especially Lemon Pie. I thought he was wonderful. Then he introduced me to Fried Cakes.

RICHARD

Oh, what a fine time you must have had!

PRINCE

It seemed so at the time, but—do you know what happened? I soon discovered that they were plotting against me.

JOHN

What? Did they try to kidnap you?

PRINCE

No, harm me. I was scared, you may believe. I broke away from them and made for home as fast as I could.

MARY

Oh, what an escape you had!

PRINCE

Yes, I got off with my life, but—

CHILDREN

But what?

PRINCE

Their evil power pursued me. They cast a wicked spell over me that keeps me sick and miserable.

STEPHEN

And is it those people who have been besieging our Castle of Good Health every since?

PRINCE

Yes, they and their kinsman and tribes. But my father, King Health, says we must never give up the castle to them.

MARGERY

Where is your father? Why doesn't he come home when you need him?

PRINCE

He is trying to get here, but he is far out beyond the mountains and the enemy won't let him get through.

ALICE

What wicked, cruel people they must be!

MARY

It would be dreadful if they should capture us. People say we should die of sickness and starvation if we fell into their hands.

JOHN

My grandfather says they have been trying to take this castle for a long, long time—ever since he can remember.

RICHARD

And you know they have strong allies round about who are ready to help them. You've heard of the tribe called the Dirty Hands, haven't you?

STEPHEN

Yes; they often spread sickness.

MARGERY

Oh, I hope *they'll* never get in here.

RICHARD

And there's a clan called the Late Hours. They're very wicked. They sometimes make children so weak and miserable they can't work, or play, or do anything.

ALICE

But aren't there any good people out there who could help us?

JOHN

Yes, but the army of Candy and Pastry won't let anyone get through their line.

STEPHEN

There are friendly regiments of Fresh Airs and Early Hours encamped on the north plain waiting for a chance to come and help us. The watchman says he can see them from the tower.

RICHARD

Oh, I wish I could see them. Let's go up on the battlement and look around.

(*A bugle sounds. All listen.*)

JOHN

(*Excitedly.*) That means news from the outside. Come on! I'm going to help fight.

STEPHEN

So am I.

OTHERS

(*Rushing out, shouting.*) So am I! So am I!

[CURTAIN]

SCENE II: *On the battlement.* GENERAL FOOD, *and two* LIEUTENANTS *at left working over maps.*

GENERAL FOOD

(*Looking out left, watches battle through telescope.*) Brave fellows! Look at them, how they stand their ground! This castle will never fall so long as we have men like them to defend it.

(PRINCE JOY *is brought in at right in invalid's chair, followed by* NURSE.)

GENERAL FOOD

What, Prince Joy on the battlement? This will never do, Nurse. The Prince should be in his bed.

NURSE

I could not keep him quiet inside, General. He begs to come out here where he can hear of the battle.

PRINCE JOY

Oh, let me stay. I want to see the brave men. And if the castle should fall—

GENERAL FOOD

Heaven forbid!

NURSE

No, no, dear Prince. You must not think of such a thing. We shall soon have good news, I'm sure. And perhaps by tomorrow your father can get home to us.

(*Bugle sounds.*)

GENERAL FOOD

That may be a messenger from the western front. (*Enter* CAPTAIN FRESHMILK, *followed by* GLASS OF MILK *and* CUP OF COCOA.)

CAPTAIN FRESHMILK

Good news, General. The enemy's regiments of Tea and Coffee have been driven from the ridge beyond the main gate.

GENERAL FOOD

Splendid! I knew they couldn't hold out against your Freshmilk Band.

CAPTAIN FRESHMILK

Look, you can see the dust of their retreat from here. They're running like a lot of scared rabbits.

GENERAL FOOD

Poor weaklings! They're a sorry lot to be sent out against men like ours.

CAPTAIN FRESHMILK

(*Chuckling.*) Ha-ha! General, you couldn't find a regiment in the world to match the Freshmilks, could you? Here are two huskies who went over the top in the charge. Come up, Glass of Milk and Cup of Cocoa. (*They step forward and* GENERAL FOOD *shakes hands with them.*)

GENERAL FOOD

Fine fellows! I'm glad to shake hands with you. You've done noble service, boys.

GLASS OF MILK

(*Bashfully.*) Thank you, General. We didn't do much. It was child's play.

CUP OF COCOA

(*Shaking hands.*) Those fellows would run from a scarecrow.

GENERAL FOOD

Ah, they saw what giants you were. Well, I think we have nothing more to fear from the Tea and Coffee hordes. They'll never dare another attack.

CAPTAIN FRESHMILK

Now, boys, we'll go back to the ridge. (*To* GENERAL FOOD.) And whenever you need men with strong and steady nerves, General, call on us. (*Exeunt* FRESHMILK, GLASS OF MILK, *and* CUP OF COCOA. *An alarm drum sounds, long and threateningly. Then an exhausted* MESSENGER *comes staggering in.*)

MESSENGER

(*Gasping.*) Oh, General—battle's going against us.

GENERAL FOOD

What? What has happened? Where? Speak up, man!

MESSENGER

North wall— We can't hold out— Enemy too much for us.

GENERAL FOOD

Who? What tribe are you fighting?

MESSENGER

Regiment of Late Hours.

GENERAL FOOD

The Late Hours? Inside our walls? How did they get in?

MESSENGER

Some broke over at a low place. They opened the small gate and let others in. We can't hold them back.

GENERAL FOOD

This is desperate. They will undermine the castle. We must get word to Captain Wideawake. (*He writes note, hands it to* MESSENGER, *who hurries out with it.*) Quick, boy!

PRINCE JOY

Oh, if only our friends, the Fresh Airs and Early Hours, could get to us. They would come in and help us if they could, I'm sure.

NURSE

Now, now, you must not worry, dear Prince. This castle is strong and our men are brave and faithful.

GENERAL FOOD

No, no, do not be anxious, Prince Joy. The enemy can't hold out. There is no endurance in an army like theirs, of Candy, Pastry, Tea and Coffee, and Late Hours.

(*Tumult and shouting at left. All look that way.*)

GENERAL FOOD

What is that thunderous noise? (CAPTAIN WIDEAWAKE *rushes in.*) What has happened, Captain Wideawake?

CAPTAIN WIDEAWAKE

(*Excitedly.*) General, the enemy is massing outside the main tower and is battering at the gate.

GENERAL FOOD

Impossible. Our Wholewheat Bread and Oatmeal Troops are guarding that. No one could overcome them.

CAPTAIN WIDEAWAKE

But the hordes of Candy and Pastry are immense. We are terribly outnumbered.

(*Again the thunderous noise is heard.*)

PRINCE JOY

Oh, listen! They will break through. Oh, father, father! Where *is* my father?

NURSE

Hush, hush, my precious boy. Your father will surely get here soon.

SECOND MESSENGER

(*Rushing in with letter.*) Word from Captain Freshmilk—the Tea and Coffee Regiments are returning to renew the attack.

(GENERAL FOOD *is reading letter.*)

CAPTAIN WIDEAWAKE

Tea and Coffee again?

SECOND MESSENGER

Yes, Captain; they were reinforced by a foreign troop of Soda Pops and turned back this way.

CAPTAIN WIDEAWAKE

They shall not pass! (*He stalks out.*)

GENERAL FOOD

Where are they now?

SECOND MESSENGER

All coming on together with the Candies and Pastries to storm the main gate. (*Exit.*)

GENERAL FOOD

(*Calls* NURSE *and two* LIEUTENANTS *off to left, out of hearing of* PRINCE.) If the enemy gets through our gate—

NURSE

Oh, no, no, no, General! Oh, my precious Prince! (*Weeps wildly.*)

THIRD MESSENGER

(*Rushing in.*) The Late Hours are getting control of the north wall.

GENERAL FOOD

That miserable horde!

THIRD MESSENGER

They brought a tribe of Dirty Hands to help them—little black

creatures with long claws who climb over the walls like black spiders. The women shriek and hide in the cellars at sight of them. (*Exit.*) (*Crashing noise.* CAPTAIN WIDEAWAKE *rushes in.*)

CAPTAIN WIDEAWAKE

The situation at the main gate is terrible, General. We must prepare for the worst. (*Exit.*)

PRINCE JOY

Oh, if the gate should give way! What would become of us? Oh, father, father! (*Weeps and wails.*)

GENERAL FOOD

You must be brave now, Prince. This is the time to stand by your men and show them that you believe in them.

PRINCE JOY

(*Bracing up, controlling himself.*) Yes, I *will* be brave. I'll be a man now. (*Proudly.*) I am no coward. Lift me up where I can look over the wall. (*They lift him.*) They can see me even if they can't hear my voice. Give me that flag, the flag of Health. (*Waving a cream-colored flag with red heart in center.*) Courage, my men! You are fighting for mankind. Let all our trumpets blow. Hang all our banners out. *This castle shall not fall!*

NURSE

(*Clasping her hands in rapture.*) Ah, that's our brave Prince. We'll all take courage from you.

PRINCE JOY

Look, General. Look out there on the plain. What's that green—all moving green?

GENERAL FOOD

Why the whole plain seems to be moving this way.

CAPTAIN FRESHMILK

(*Returning joyfully.*) General, the tribes of Green Vegetables are coming to our rescue.

PRINCE JOY

The Green Vegetables? Is that what we see out there?

CAPTAIN FRESHMILK

Yes, they are coming together from all round the country, regiments of Spinach, Lettuce, Onions, Celery, Asparagus. You never saw such an army.

GENERAL FOOD

They'll save the day for us. Our glorious allies! Look, to the south, as far as the eye can see, they're coming.

CAPTAIN FRESHMILK

Bands of Carrots, and Beets, and String Beans, fell in with them along the way. They're the happiest lot I ever saw, laughing and cheering all along the line. The people shout with joy to see them pass. (*Exit.*)

PRINCE JOY

I never dreamed that help was so near.

FIRST MESSENGER

(*Rushing in with paper.*) Good news, General, the Fresh Airs have arrived.

PRINCE JOY

(*Coming down from his high seat.*) Good for the Fresh Airs! How did they get past the enemy?

FIRST MESSENGER

They were joined at sunrise by the Early Hours, and the two regiments pushed through together.

GENERAL FOOD

Where are they now?

FIRST MESSENGER

At the north gate.

GENERAL FOOD

What about the Late Hours and Dirty Hands?

FIRST MESSENGER

All driven out. Not a man of them left.

PRINCE JOY

Is there a safe passage for my father now?

FIRST MESSENGER

The King, your father, will be here tomorrow. We have command of the whole north region. (*Exit.*)

(*Cheering heard in left distance.*)

GENERAL FOOD

(*Looking out.*) At last the tide has turned. Look, our Whole-wheat Bread and Oatmeal Troops are driving the hordes before them.

LIEUTENANT

Who are the sickly ones running to the woods?

GENERAL FOOD

The Pale Pastries. Can't you see their thin legs?

(*Singing in distance of "Little Vegetable Men."* *See page* 250.)

PRINCE JOY

Listen! I hear singing and shouting. It must be the jolly Green Vegetables.

SECOND MESSENGER

(*Entering, delivers letter to* GENERAL FOOD.) Captain Wideawake says that the enemy forces have been driven from their position at every point and are retreating in all directions.

PRINCE JOY

Then the castle is safe. Hurrah for all our brave men! Nurse, I never felt so well in my life. I want to dance and sing. General Food, won't you let the children come up here and dance with me?

GENERAL FOOD

Yes, bring them up, Nurse. (*Exit* NURSE.) And Captain Wide-awake says the men would like to come up too, and tell you how happy they feel about it all.

PRINCE JOY

Happy? I wish everybody in the world felt as happy as I do. (*He dances and jigs about.*)

(CHILDREN *are heard laughing and chattering at right. They come trooping in.* PRINCE JOY *jumps up on a chair.* CHILDREN *join hands and circle round him singing, to the tune of "London Bridge."*)

Oh, Prince Joy is well again, well again, well again,
Oh, Prince Joy is well again, we're all happy.

(*The play may end here. If a longer play is desired, so that the making of large numbers of costumes is justified, the play may continue thus: The* MEN *are heard laughing and cheering at right. Enter* CAPTAIN WIDEAWAKE, CAPTAIN FRESHMILK, CAPTAIN WHOLEWHEAT, *followed by* GLASS OF MILK, CUP OF COCOA, *and regiments of vegetables:* SPINACH, LETTUCE, CELERY, STRING BEANS, CARROTS, BEETS, ONIONS, *etc.,* MILK BOTTLES *and* LOAVES OF BREAD, *etc.* CAPTAIN WIDEAWAKE *introduces each in turn as they pass in review before* GENERAL FOOD *and* PRINCE JOY. *The whole company then forms a tableau and sings a jolly song after which the* VEGETABLES, MILK BOTTLES, LOAVES OF BREAD, *etc., give special dances.*)

GREEN ROWAN [4]

MILK-DRINKING CEREMONY

by

Anna Hempstead Branch

Dedicated to Health Center of Christodora House

(*This ceremony is founded on the old tradition that the child who brings home a sprig of rowan long enough to wreathe around a bowl of milk is allowed to drink the milk. Milk was frequently made an offering to the fairies on May Day. It was unlike the milk of "faery kine" and the "Little People" came to the village to get it. By omitting the scenic effects the ceremony may be done at the family breakfast table. If necessary the fairy parts may be omitted. The children's speeches may begin with: "Oh, mother! we went to the fountain so early." We suggest that those who use this ceremony make their own arrangements and adjustments.*)

CHARACTERS

MOTHER
BIG SISTER
LITTLE SISTER
BIG BROTHER
LITTLE BROTHER
FAIRIES
  GREEN JACKET
  RED CAP
  WHITE OWL'S FEATHER
  OTHER FAIRIES

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THE CEREMONY

SCENE: *Outside the house. The house is a painted curtain. It divides in the middle, and when parted will reveal the interior of the house. There are two windows, one on each side of the opening. A troop of fairies in the dusk of early morning are dancing around the house. They are headed by* GREEN JACKET, *who is the tallest.*

RED CAP

(*Peering in at the window.*)

Boys and girls at break of day,
Bringing in your wreaths of May,
In a green adornèd house
Goblins never will carouse.

WHITE OWL'S FEATHER

(*Peering in at other window.*)

If you slept and did forbear
To breathe May Morning's magic air—
If you bring no sprig of May
To refresh the House today. . . .

(*He pauses threateningly.*)

GREEN JACKET

If above your door no wreath
Doth exhale its airy breath,
If you bring this House no flower
Let your bowl of milk *be sour!*

(*The* FAIRIES, *as if overcome with amusement, drop on the ground in a circle around house.*)

GREEN JACKET

(*The end of all things in his voice.*)

If there's no wreath around your cup,
We'll-steal-the-milk-and-drink-it-up!

(*The* FAIRIES *spring to their feet in high excitement.*)

RED CAP

(*Peering in at window.*)

We'll-steal-the-milk-and-drink-it-up!

WHITE OWL'S FEATHER

(*Peering in at other window.*)

We'll-steal-the-milk-and-drink-it-up!

GREEN JACKET

(*With grand climax.*)

If there's no wreath around your cup,
We'll-steal-the-milk-and-drink-it-up!

ALL

(*They circle around* GREEN JACKET, *singing.*)

Green rowan, green rowan, green rowan, green rowan,
It's only the child with a sprig of green rowan
Shall find milk in his cup on a morning in May.

(*The curtain now divides in the middle. The* FAIRIES *appear to draw it apart. As it separates, they dance away and out of sight. The inside of the house is revealed, a simple cottage kitchen. In the rear are a window and a door. There are a table, a bench and stools. On the table are four bowls.*

The MOTHER *enters, carrying a pitcher of milk. Outside, softly, the* FAIRIES *sing:*)

Green rowan, green rowan, green rowan, green rowan,
It's only the child with a sprig of green rowan
Shall find milk in his cup on a morning in May.

MOTHER

(*As she enters from the door in rear, looks anxiously over her shoulder as if she saw something in the early dusk.*)

The fairies like to find us decked and gay
With merry garlands on the first of May.

(FAIRIES *outside hum "Green Rowan."*)

I wish the children would come home with flowers
To bless the house, now, in the earliest hours.

(*She sets the jug of milk on the table and holds her hands above it as if in blessing.*)

This milk is flowery, sweet and smooth as silk.
I milked it before dawn while still the air
Was lovely with the light of many a star.
Let not the Good Folk drink my children's milk.

(FAIRIES *sing "Green Rowan" outside and* RED CAP *throws his cap in at the window. The* MOTHER, *terrified, siezes the handle of the jug.*)

MOTHER

(*Pleadingly.*)

Come, children! Lay a wreath around each cup,
Or I do fear the elves will drink it up!

(*The fairies enter. They dance teasingly around the* MOTHER, *who holds the jug high in the air, while they reach towards it.*)

GREEN JACKET, RED CAP, WHITE OWL'S FEATHER

Which of us shall drink this milk,
Flowery, sweet and smooth as silk,
Milked at dawn while still the air
Gleamed with many a golden star?

(*The fairies snatch the cups from the table and hold them up to the* MOTHER *as if expecting her to pour.*)

GREEN JACKET

There's no wreathe around this cup,
Fairy folk may drink it up.

RED CAP

Give us milk!

WHITE OWL'S FEATHER

Say a spell!

ALL

(*Crooning mysteriously as they join hands in a circle around the* MOTHER.)

Circle three times! Ding, dong bell!

GREEN JACKET

Pitcher! Pitcher! Heavy grow!

(MOTHER, *under a spell, lowers the pitcher as if it were heavy.*)

MOTHER

This pitcher's heavy!

FAIRIES

(*Teasing.*)

Is it so?

(GREEN JACKET, *the tallest fairy, catches the pitcher and holds it aloft. The others surround him with lifted cups.*)

GREEN JACKET

Come and drink it! Mortal milk!
Flowery, sweet and soft as silk,
Milked at dawn while still the air
Gleamed with many a golden star,
Hold your cups!

RED CAP

That's what I say!

(*Children approach, outside, singing.*)

Green rowan, green rowan, green rowan!
It's only the child with a sprig of green rowan
That finds milk in his cup on a morning in May.

GREEN JACKET

(*Pitcher poised.*)

Shall we drink it?

RED CAP

No! no! no!

WHITE OWL'S FEATHER

The Mayers come! . . . Oh, let us go!
They that deck the house today
Shall have their milk—the first of May.

(*They all run out. Four children enter*—BIG SISTER, LITTLE SISTER, BIG BROTHER, LITTLE BROTHER. *They all carry flowering boughs and small wreaths of green rowan.*)

BIG SISTER

(*Gives a blossoming bough to her* MOTHER.)

Oh, Mother, we went to the fountain so early,
And there was a woman who looked like a queen;
And she was a beautiful, shining, great Lady,
A tall, laughing Lady in garment of green.

(*Fairies sing outside like an echo.*)

In garment of green.

BIG SISTER

She called us her darlings; oh, think of it, Mother!
She curtseyed so sweetly! She bade us good-day!
She gave us some sprigs of the merry green rowan,
To wreathe round our bowls on a morning in May.

FAIRIES

On a morning in May!

(BIG SISTER *and* LITTLE SISTER *place wreaths around two of the cups.*)

MOTHER

My dears! 'Twas Maid Marion, Queen of the Forest;
I'm glad that you met her so soon in the day,
For it's only the girls who bring sprigs of green rowan,
That find milk in their bowls on the first day of May.

(*She fills two of the bowls.* BIG BROTHER *and* LITTLE BROTHER *now present* MOTHER *with blossoming boughs.*)

BIG BROTHER

Oh, Mother, we went before day light was dawning,
The dew on the grass left a beautiful sheen,
And whom should we see by the side of the forest
But a lovely gay gentleman dressed all in green.

(*Fairies sing at the window, while* GREEN JACKET *stands boldly in the doorway. They sing.*)

Dressed all in green.

BIG BROTHER

He took off his cap with a bright plume upon it—
He bade us good morning so sprightly and gay.
He gave us some sprigs of the merry green rowan
To wreathe round our bowls on a morning in May.

FAIRIES

(*At window.*)

On a morning in May!

MOTHER

It was bold Robin Hood that you saw in the forest—
And it's lucky you saw him so soon in the day;
For it's only the lads with a sprig of green rowan
That find milk in their cups on the first day of May.

(*She fills cups. The children drink while the fairies peer in at the window and door.*)

GREEN JACKET

See them drink it! Mortal milk!

RED CAP

Flowery, soft and smooth as silk!

WHITE OWL'S FEATHER

Milked while yet the early air
Gleamed with many a golden star.

ALL THE FAIRIES

(*Disappearing.*)

Green rowan, green rowan, green rowan, green rowan!

(*There is milk left in the jug.* BIG SISTER *seizes it and runs to the door, beckoning, as if to folks unseen. The children watch breathlessly.* GREEN JACKET *steals softly up, takes the jug of milk and runs away with it. The children laugh for joy. Flowers are thrown in at the window by fairies.*)

FAIRIES

(*Singing outside.*)

Green rowan, green rowan, green rowan, green rowan!
It's only the child with a sprig of green rowan
That has milk in his cup on a morning in May.

THE COSTLY PARTY

by

A Seventh Grade in Louisville, Kentucky

CHARACTERS

WILLIAM GREEN, *known as* BILLY
MRS. EMMA GREEN, *Billy's mother*
DR. EMIL WHITE, *a physician*
JANE BROWN
TOM BROWN
ALICE
JACK
MILDRED
EDITH
CHARLES
DICK
OTHER CHILDREN } *Schoolmates*
NANCY BRIGGS, *the Green's maid*
FRANK BROWN
MRS. LOUISE BROWN, *mother of* JANE, TOM *and* FRANK
MISS BRIGHT, *district nurse*
A JUDGE
A CLERK
A SHERIFF
MISS BLACK, *a court stenographer*
MR. WISE, *a lawyer*
MR. SOLOMON, *a lawyer*
JURORS

ACT I

PRONOUNCING THE ILLNESS THE "FLU."

TIME: *About noon on October 4, 1918.*
SCENE: *In the living room of* MRS. GREEN'S *home in the Highlands.*

BILLY

(*Seated sideways in an armchair.*) Gee, but this is unlucky. Sister has been looking forward to this party as long as I have, and now she's sick on the very day. I wonder what is the matter with her, anyway! (*Frowns.*) I wish Mother and the doctor would hurry out! (*Enter* MRS. GREEN *and* DR. WHITE.)

MRS. GREEN

(*In a pleading manner.*) Oh! Dr. White, will my child be very ill?

DR. WHITE

(*Seriously.*) Yes, Mrs. Green, influenza is a dangerous disease. (BILLY *jumps to his feet.*) Perhaps your daughter will not have a severe case; if you take the necessary precautions, I am sure that she will recover.

MRS. GREEN

Must we have a placard put up?

DR. WHITE

(*Emphatically.*) Oh, certainly! Everybody must have one, who has influenza.

MRS. GREEN

When will it be put up?

DR. WHITE

I have twenty-four hours in which to report the case. Your card will probably be put up tomorrow morning.

BILLY

(*Runs to* DOCTOR *with smiles.*) Oh, Dr. White, then I may have my party this afternoon, the one Mother has been promising me for so

long? The children needn't know sister is sick and we shall have a grand time.

DR. WHITE

(*Lays his hand upon* BILLY'S *shoulder.*) My dear boy, you cannot give a party today. Your sister has a very dangerous disease and it might spread to all your guests. You must not even go into your sister's room. Many precautions must be taken. Why the very first one is—

BILLY

I know, Doctor, but we won't let a single person into Lillian's room. Please, let me have it?

DR. WHITE

Listen, my son, the very first precaution is to keep the patient away from the other members of the family until the patient's recovery. The next is, do not let crowds gather—

BILLY

But, Doctor—

MRS. GREEN

(*Interrupts, goes over to* BILLY *and draws him to her.*) Never mind, Billy, you shall have your party some day.

BILLY

But I want it today.

(DOCTOR *walks toward door,* MOTHER *hastens after him.*)

MRS. GREEN

Oh, Dr. White, will you please tell me of a good nurse I can get at once?

DR. WHITE

(*Pausing at door.*) That is the question many are asking. I can not possibly obtain you a nurse before tomorrow, but I shall send the district nurse to look after your daughter.

MRS. GREEN

Well, that will be all right.

DR. WHITE

Good-bye, Billy.

BILLY

(*Indifferently.*) Good-bye.
(*Exeunt* DR. WHITE *and* MRS. GREEN.)

BILLY

Oh, Gee: I don't see what difference it's going to make even if sister has got the "Flu." Gee! but I want that party! I bet I'll have it! I'll make Mother give in. (*Re-enter* MRS. GREEN.) Now, Mother, you'll let me have my party, won't you?

MRS. GREEN

No, Billy, I cannot think of such a thing.

BILLY

But, Mother, the invitations have been accepted and the children will be here in a short time.

MRS. GREEN

We can stop their arrival very easily.

BILLY

(*Voice grows louder as he speaks.*) No we can't. If I don't have the party the children will be mad with me and won't want to play with me.

MRS. GREEN

But I—you remember what Dr. White said.

BILLY

Nobody knows that Lillian is sick with the "Flu" except the doctor, and we'll never tell him that we gave the party.

MRS. GREEN

Perhaps—Well, I'll think about it.

BILLY

Oh, Goody! I knew you'd let me have it.

MRS. GREEN

You may have your party under two conditions. You must promise not to tell anyone that your sister has the influenza; and you must not allow the children near her room.

BILLY

I'll not let a single person go near Lillian's room, and I'll always keep it a secret about our knowing that her sickness is the "Flu."

MRS. GREEN

(*Holds out hand to* BILLY.) Come, Billy, we have to be ready when your guests arrive.

ACT II

TIME: *About 2:30 o'clock on the afternoon of October 4, 1918.*
SCENE: *The Same.*
The furniture in the room is pushed back to make room for games.

BILLY

(*Enters running from door at right.*) Come, boys and girls, the Donkey Game is ready. (CHILDREN *enter laughing.*) This is the game I've been telling you about. (*Points to donkey as he explains game.*) The object of this game is to put the tail on the donkey in this place. (*Points to the place.*) The one who comes nearest to this place wins the first prize, the one furthest away will be presented with the booby prize.

CHILDREN

(*Clapping hands.*) Oh, Goody!

BILLY

Mother! Mother! Where are the tails? Mother, hurry up, we are waiting. (MRS. GREEN *enters with bunch of tails.*)

MRS. GREEN

Here they are, Billy. (*She walks toward front of stage and* CHILDREN *gather around her.*) Draw one, each of you.

BILLY

Oh! I hope I don't get number thirteen, that's my unlucky number. (*Each child takes a tail from bunch.*)

JANE

Oh! I hope I get number three, it's my lucky number.

BILLY

Pshaw! I've got number one.

ALICE

Billy will have the first go. (BILLY *steps forward and* MRS. GREEN *blindfolds him with a handkerchief. He sneezes several times as he walks toward the donkey.*)

JACK

Look out Billy! You'll be getting the "Flu" instead of pinning the tail on the donkey. (CHILDREN *laugh at joke.*)

MILDRED

Look where Billy has put the tail. (*It is put on the donkey's ear.* MRS. GREEN *removes handkerchief.*)

MRS. GREEN

Number two next.

ALICE

(*Steps forward, is blindfolded, and pins the tail on foreleg.*) I got the booby prize.

TOM

I bet you don't, I always get that prize.

MRS. GREEN

Number three next.

JANE BROWN

(*Steps forward and* MRS. GREEN *blindfolds her.* JANE *pins the tail in the right place.*)

TOM

I bet she's going to get the first prize.

BILLY

She's got her lucky number, too.

JANE

I knew I'd get it. I told you number three was my lucky number.

MRS. GREEN

Number four next.

EDITH

(*Comes forward and is blindfolded. She pins the tail in the corners of the cover.*) Look where I put the tail! I'm going to get the booby prize.

MRS. GREEN

Number five next.

TOM BROWN

(*Steps forward and* MRS. GREEN *fastens handkerchief over his eyes. He pins tail the furthest away.*) Gee! Look where I put that tail!

(*Each child has a turn and favorite expressions are used.*)

BILLY

Where are the prizes, Mother? (MRS. GREEN *leaves the room and returns with the prizes.*)

MRS. GREEN

Jane, you were the lucky one; so you get the first prize. (*She hands* JANE *a small package containing a fan.*)

JANE

(*Fans herself.*) Oh, thank you! Mrs. Green; it's just what I wanted. Isn't it beautiful?

CHARLES

Now you can keep cool.

MRS. GREEN

Tom, you receive the booby prize. (*A large jumping-jack is handed to him.*)

TOM

Thank you, Mrs. Green.

BILLY

You always get what I want. (*All gather around* TOM *on left of stage to examine his prize.* JANE *leaves her companions and beckons to* BILLY.)

JANE

Billy, oh Billy, come here.
(BILLY *goes to her.*)

JANE

Where's Lillian, Billy?

BILLY

She's in her room, she's not feeling well, so Mother told her not to come down.

JANE

I believe I'll go up and tell her about the good time we are having.

BILLY

Oh, stay down here with us. I'm going to show you something in a few minutes. (*They join group again,* BILLY *gets a bicycle while* JANE *slips out of room.*) This is what Uncle Ned gave me. How do you like it? (CHILDREN *group around him.*)

CHARLES

Isn't it a pippin? Let's take it out and see how smooth it rides.

DICK

Yes, let's take it out front and show it to the other boys and see how they like it.

BILLY

No, it looks so much like rain, and I don't want it to get muddy before Dad sees it.

JACK

Let's wait until tomorrow. Maybe the sun will be shining bright and then we will have a peach of a time.

EDITH

Give me a ride, Billy?

BILLY

All right, come on. (*He sneezes.*)

EDITH

(*Puts foot on pedal, then draws back.*) I'm afraid you'll let me fall.

TOM

All girls are alike.

BILLY

No, they aren't, I bet Jane will ride. She won't be afraid. (*Pauses.*) Where is Jane? Jane is gone, Mother, I wonder where she is?

MRS. GREEN

Well, I will certainly see. (MRS. GREEN *leaves hurriedly and* NANCY *enters.*)

NANCY

(*Bowing.*) Refreshments are served.

BILLY

I'll have to put my wheel away before Jane comes. I know she wouldn't have been afraid. (*Puts wheel away.*)

TOM

I bet she would. All girls are alike. (*Enter* MRS. GREEN *with* JANE. *Shakes her head at* BILLY.)

JANE

Did you miss me when I slipped away?

BILLY

Yes, where were you?

JANE

I went up to see Lillian and tell her about the good time we are having. (BILLY *comes toward* JANE.)

BILLY

You have missed the best fun. I have just finished showing my new wheel.

JANE

I'm so sorry.

MRS. GREEN

Each of you children get a partner so you can march into the dining room.

BILLY

Jane, will you be my partner?

JANE

I will be glad to.

CHARLES

(*Bows.*) Mrs. Green, will you be my partner?

MRS. GREEN

Why certainly, Charles. (*Other guests quickly find partners.*)

MRS. GREEN

Who will play a march for us?

EDITH

I will. (*Goes to piano and sits down.*)

MRS. GREEN

Are we all ready?

(EDITH *begins to play a lively air.* CHILDREN *take hold of hands,*

BILLY *and* JANE *leading, and skip twice around the room. There is merry laughter as they leave the stage and go out on the right side.* BILLY *sneezes several times while skipping.*)

[CURTAIN]

ACT III

DECISION TO BRING SUIT

TIME: *Late afternoon in November,* 1918.

SCENE: *Living room of the Brown's home.* MRS. BROWN *sewing,* JANE *lying on couch, and* TOM *reading.*

TOM

(*Closes book and addresses mother.*) I wonder where sister caught the "Flu."

MRS. BROWN

There is no telling. (*Sighs.*) We have had trouble since your father died. Sickness costs a great deal and there are many bills to meet.

JANE

Oh, Mother!

FRANK

(*Opens front door.*) May I bring my wheel in the front way today?

MRS. BROWN

Yes, Frank, you are later than usual, aren't you?

FRANK

(*Comes in, throws cap on chair.*) Yes, Mother, but I hurried as fast as I could. (*Passes* TOM *and ruffles his hair.*) Hello, Tom!

TOM

Hi, Frank?

FRANK

(*Goes up to couch.*) Well, Sis, how do you feel today?

JANE

Better this afternoon, Frank.

FRANK

(*Turns to his mother.*) Mother, did you know that there is a great deal of "Flu" in this neighborhood? Billy Green and his mother have both been seriously ill.

MRS. BROWN

(*Looks surprised.*) I am so sorry. Who told you?

FRANK

I heard it discussed at the grocery. First Lillian had it, a light case, and then Billy; and now, Mrs. Green. The card is still on the door.

TOM

They are out of luck, aren't they? I am glad they were not sick on Billy's birthday. That was "some" party, wasn't it, Jane?

JANE

(*Smiling.*) Indeed it was! Poor Lillian was not well enough to enjoy it with us. I am glad that I slipped up to her room to tell her all about it.

MRS. BROWN

(*In an alarmed manner.*) Why, Jane, was Lillian ill the day of the party? (*Door bell rings.*)

FRANK

I'll go, Mother. Hello, Miss Bright, come in. (*Enter* MISS BRIGHT. FRANK *takes her satchel.*)

MRS. BROWN

We are always glad to see Miss Bright. (*Shakes her hand cordially.*) She has done more for this family than we shall ever be able to repay.

MISS BRIGHT

Every direction and even suggestions were carried out so conscientiously that I think the mother of this family deserves all the credit for Jane's recovery. (*Goes over to couch.*) How is my Janey girl today?

JANE

Oh, Miss Bright, how good of you to come. I feel almost well. I do want to go out so much.

MISS BRIGHT

(*Affectionately.*) Be patient, it won't be long now before you may go out.

TOM

(*At the* NURSE'S *side.*) You forgot to speak to me, Miss Bright.

MISS BRIGHT

(*Shaking his hand.*) No, Thomas, my man, I was coming to you next.

MRS. BROWN

Children, let Miss Bright sit down, do not keep her standing.

JANE

Please sit on the couch with me.

FRANK

No, no, Jane, suppose I roll your couch into our circle?

MISS BRIGHT

Good idea, Frank.

JANE

How pleasant this is. (*As* FRANK *rolls couch,* TOM *places a chair close beside it for* NURSE.)

MRS. BROWN

We were talking about the Greens' before you came in. They have more illness in their family.

MISS BRIGHT

I have not been there since I visited Lillian. What is it now?

MRS. BROWN

Billy had the influenza after Lillian, and now Mrs. Green is seriously ill.

MISS BRIGHT

I am sorry, but it is to be expected. Mrs. Green simply could or would not understand that the "Flu" is very contagious, and that many precautions must be taken to prevent the spread of the disease.

FRANK

I overheard talk at the grocery this afternoon. Myrtle Black's father said that almost every child in the neighborhood has had the "Flu." Most of them were taken with it a few days after the party.

MISS BRIGHT

(*Quickly.*) What party?

MRS. BROWN

Billy Green's.

MISS BRIGHT

(*Takes out a note-book which she consults.*) Do you remember the date, Mrs. Brown?

MRS. BROWN

Oh, yes; Saturday, October 4. I remember because I had an important business engagement for that afternoon and I walked as far as Billy's with Jane and Tom.

JANE

Oh, Miss Bright, it was the best time I ever had.

MISS BRIGHT

(*Looks perplexed as she consults note-book again.*) I don't understand, impossible.

TOM

(*Laughing.*) Didn't I show you my prize? It is a jumping-jack.

JANE

And mine is a lovely fan.

MISS BRIGHT

Was Lillian at the party?

JANE

No, Miss Bright, it was the only thing that kept the party from being simply perfect. You know Lillian is my best friend at school and when I asked for her, Billy said she was not feeling very well. So the first chance I had I slipped off to her room and found her in bed. I had only time to kiss her, when her mother came in looking angry and led me out. Poor Lillian had the "Flu" afterwards, too.

MISS BRIGHT

Lillian had a fully developed case of the "Flu" on the afternoon of October 4. Dr. White asked me to go there that afternoon but it was impossible to do so until evening. I telephoned instructions, however, to the mother at 2 o'clock, and she knew conditions perfectly. When I arrived at the Greens', I thought the house had a festive look, but such a thing as a party that day never entered my mind.

MRS. BROWN

Why did Dr. White allow such a thing?

MISS BRIGHT

You may be sure he knew nothing about it. The card was not put up until Monday. I know the case was reported to the health authorities immediately.

TOM

Miss Bright, I believe Billy was taking the "Flu" at the party.

MISS BRIGHT

What makes you think so, Tom?

TOM

Because he sneezed and sneezed.

JANE

(*Interrupting.*) Yes, indeed, he even sneezed when he was blindfolded while playing the Donkey Game. Charles teased him by saying that he was catching the "Flu" instead of the "donkey on the tail."

MISS BRIGHT

(*Quickly.*) With what were you blindfolded?

TOM

A large handkerchief which Mrs. Green tied on each of us. I nearly smothered because one end came down over my nose and mouth. It was the only thing about the party that I disliked.

JANE

Oh, Tom! I didn't mind for just a minute. It was lots and lots of fun.

MISS BRIGHT

(*Seriously.*) Someone, who has suffered from the gross carelessness of Mrs. Green, should carry it to court.

MRS. BROWN

Yes, yes! I see that it is someone's duty. But, nurse, our children are friends.

JANE

Billy would be angry with me, Mother.

MISS BRIGHT

(*Looks at wrist watch.*) I shall have to go now. I shall see you soon again, to talk about this serious matter. (*Accompanied by* MOTHER *and* SONS *the* NURSE *walks toward the door.*) Good-bye Jane.

JANE

(*Waves and smiles.*) Good-bye!
(*Exit* NURSE.)

MRS. BROWN

(*In a worried tone as she returns to her former seat.*) Boys, what shall we do? How I wish your father were here.

FRANK

Mother, you always do the right thing. Suppose you go to see Mr. Wise, our lawyer.

MRS. BROWN

A good suggestion. I shall go tomorrow. Come, Janey, it is your bedtime.

JANE

Yes, I am ready, Mother, I am very tired and sleepy.

MRS. BROWN

(*Helps* JANE *to leave room.*) Come when you are ready, boys.

TOM

(*Yawning and stretching.*) I feel like hittin' the hay myself.

FRANK

Same here, I expect a busy day tomorrow.

[CURTAIN]

ACT IV

TIME: *A morning in February, 1919.*
SCENE: *A court room in Jefferson County Court House, Louisville, Kentucky. Scene opens with court in order.*

JUDGE

(*Raps gavel on desk.*) We are now ready to proceed with the trial of the case of Mrs. Brown versus Mrs. Green. Clerk, call the names of the jurors. (CLERK *calls names from book.*)

JUDGE

Men of the jury, take the seats assigned you.

CLERK

If you have dealings, either of business or friendship with Mrs. Brown or Mrs. Green, signify by raising right hand.

JUDGE

The court will now be sworn in.

CLERK

(*Administers oath.*) Do you solemnly swear to speak the truth, the whole truth, and nothing but the truth?

COURT

(*Raises right hand.*) I do.

JUDGE

We will have Mr. Wise, counsel for plaintiff, state his case to the jury.

MR. WISE

Gentlemen of the jury, this is the plea of Mrs. Brown. On October 4, 1918, Mrs. Green gave a children's party, although her daughter was ill with influenza. At this party Mrs. Brown's daughter was exposed to this contagious disease by being allowed to go into the sick room of the patient, and by playing games with Billy Green, who showed symptoms of the influenza throughout the afternoon. Through a desire to keep a promise to an indulged son of twelve years, Mrs. Green allowed as many as fifteen youngsters to be exposed to this contagious disease.

JUDGE

Will Mr. Solomon, lawyer for the defendant, state his case?

MR. SOLOMON

Gentlemen of the jury, my client, Mrs. Green, had promised her son William a birthday party, to which he had looked forward, and for which he had planned for a year. Great preparations had been made. It was too late to recall invitations at the time the physician pronounced that a member of the family had influenza. The patient did not seem seriously ill, no placard had been posted by the Health Department. Mrs. Green had no reason to believe that a guest would go uninvited into the sick room. When you have heard the testimony, I am sure that you will be convinced that the plaintiff has no case at all.

JUDGE

We will now have the first witness.

CLERK

(*To* SHERIFF.) Bring in Dr. White. (SHERIFF *leaves room and returns immediately with the witness.*)

JUDGE

Dr. White will now be sworn in.

CLERK

(*Rises.*) Raise your right hand while I administer the oath. Do you solemnly swear to tell the truth, the whole truth, and nothing but the truth?

DR. WHITE

I do. (*Steps to witness chair and sits down.*)

MR. SOLOMON

What is your full name?

DR. WHITE

Emil White.

MR. SOLOMON

Where do you reside?

DR. WHITE

At 1320 Morton Avenue.

MR. SOLOMON

What is your occupation?

DR. WHITE

I am a physician.

MR. SOLOMON

What were you doing on the afternoon of October 4, 1918, between the hours of 12 and 1 o'clock?

DR. WHITE

I was making a professional call on Lillian, the young daughter of Mrs. Emma Green.

MR. SOLOMON

Tell the jury what you saw and heard and said on the occasion of that visit.

DR. WHITE

I examined the child, Lillian Green, found the symptoms, and pronounced the illness influenza. I told the mother that a contagious disease placard would be posted the next day. I also emphasized the necessary precautions to be observed, and especially said to keep the other members of the family away from the patient until her recovery and forbade the gathering of crowds.

MR. SOLOMON

That is all, unless Mr. Wise wishes to question you.

MR. WISE

Did Mrs. Green say anything about giving a party?

DR. WHITE

Billy asked if he might give a party but of course I forbade it.

MR. WISE

When you left the Greens' did you suspect that they intended to have the party for which they had planned?

DR. WHITE

I did not.

MR. WISE

You are excused.

JUROR

(*Interrupting.*) Your Honor, may I ask the witness a question?

JUDGE

Proceed.

JUROR

What were the necessary precautions which you gave Mrs. Green?

DR. WHITE

I said that Lillian should be kept away from the other members of the family until her recovery and I said that no crowds should gather there.

JUROR

That is all, your Honor.

JUDGE

You are excused, Dr. White.
(*Exit* DR. WHITE.)

JUDGE

We will have the second witness, Miss Bright.

CLERK

(*To* SHERIFF.) Bring Miss Bright to the witness chair. (SHERIFF *leaves room and returns immediately with* MISS BRIGHT, *District Nurse.*)

CLERK

Raise your right hand while I administer the oath. Do you solemnly swear, to tell the truth, the whole truth, and nothing but the truth?

MISS BRIGHT

I do. (*Sits down in witness chair.*)

MR. SOLOMON

What is your full name?

MISS BRIGHT

Margaret Bright.

MR. SOLOMON

Where do you reside?

MISS BRIGHT

My home is at the Y. W. C. A., at Second and Broadway.

MR. SOLOMON

What is your occupation?

MISS BRIGHT

I am a district nurse.

MR. SOLOMON

Were you the only nurse in attendance at Mrs. Green's during Lillian's illness?

MISS BRIGHT

I was.

MR. SOLOMON

How often did you visit the patient?

MISS BRIGHT

Once every day.

MR. SOLOMON

How long were your visits?

MISS BRIGHT

It is difficult to say; sometimes I was there for half an hour, and sometimes I stayed an hour.

MR. SOLOMON

Did you know the Greens' had given a party at their home the afternoon of your first call?

MISS BRIGHT

I did not.

MR. SOLOMON

I have finished with this witness, your Honor. Would Mr. Wise like to question her?

MR. WISE

I would. (*Comes forward.*) Miss Bright, how soon after the case had been pronounced the influenza did you arrive at the home of Mrs. Green?

MISS BRIGHT

I arrived about half past six that evening.

MR. WISE

Were your orders carried out?
(*Lawyer for defendant interrupts.*)

MR. SOLOMON

I object to that question. How can the witness answer it if she was at the house not more than an hour each day?

MR. WISE

(*To* JUDGE.) Your Honor, there may have been indications that health rules were not obeyed.

JUDGE

Objection overruled. Witness may answer question. (*Addresses court stenographer.*) Miss Black, you may read the question.

MISS BLACK

(*Deliberately reads from notes.*) Were your orders carried out?

MISS BRIGHT

Not always. Several times I found Billy in his sister's room. Mrs. Green was careless about letting fresh air into the sick room; very often I had to open windows. Mrs. Green failed to obey a special order I gave her about the wrapper she wore over her clothes while nursing the patient. It should have been removed before leaving the room. I saw her several times wearing it in the living room when with Billy.

MR. WISE

Did the disease spread in Mrs. Green's household?

MISS BRIGHT

Yes; both Billy and his mother had it after Lillian.

MR. WISE

Were you in attendance at Mrs. Brown's when Jane was ill?

MISS BRIGHT

I was.

MR. WISE

Were your orders carried out?

MISS BRIGHT

I was there only a very short while each day, but I have every reason to believe that they were carried out to the letter.

MR. WISE

Did any other members of Mrs. Brown's family contract the disease?

MISS BRIGHT

No.

MR. WISE

That is all, Miss Bright. You are excused.
(*Exit* MISS BRIGHT.)

JUDGE

We are now ready for the testimony of Mrs. Brown.

(MRS. BROWN *is seated at table with her lawyer,* MR. WISE.)

CLERK

Mrs. Brown, will you come to the witness chair?

MR. WISE

What is your full name?

MRS. BROWN

Louise Brown.

MR. WISE

Where do you reside?

MRS. BROWN

1018 East Broadway.

MR. WISE

Have you any occupation?

MRS. BROWN

I am a music teacher.

MR. WISE

Please state your case to the jurors.

MRS. BROWN

On the afternoon of October 4, 1918, my son, Thomas Brown, and my daughter, Jane Brown, attended a birthday party at the home of Billy Green. A day or two afterwards Jane was stricken with a severe case of influenza. I learned later that Lillian Green had it the day of the party, and that Jane had gone to her room to see her, and that Billy had shown symptoms of the disease while playing games. Many of the children who were at the party were ill with influenza while my child had the disease.

MR. WISE

Is that all, Mrs. Brown?

MRS. BROWN

It is, sir.

MR. WISE

You are excused.

JUROR

I should like to question the witness, your Honor?

JUDGE

Proceed.

JUROR

Mrs. Brown, was your daughter well when she went to the party?

MRS. BROWN

Perfectly well.

JUROR

When did she show signs of illness?

MRS. BROWN

About two days later.

JUROR

Thank you. That is all.
(MRS. BROWN *takes former seat at table.*)

JUDGE

We will have the next witness.

CLERK

Sheriff bring in Jane Brown. (SHERIFF *leaves room and returns immediately with* JANE.)

JUDGE

We will have this witness sworn in.

CLERK

Raise your right hand while I administer the oath. Do you swear to tell the truth, the whole truth, and nothing but the truth?

JANE

(*Raises right hand.*) I do.

MR. WISE

What is your full name?

JANE

Jane Brown.

MR. WISE

How old are you?

JANE

Twelve years old.

MR. WISE

Did Billy Green give a party on October 4, 1918, between the hours of three and five?

JANE

He did.

MR. WISE

Did you go to the party?

JANE

I did.

MR. WISE

Now, Jane, take your time and tell these gentlemen in your own way, just what you did at that party.

JANE

(*To the* JURY.) I went to Billy Green's party and we played games and had such a jolly time. We played the Donkey Game first of all. I got the prize—a dear little white fan. I wanted to show it to Lillian who was sick, so I slipped up to see her. I hadn't been there but a few minutes, I had just time to kiss her when Mrs. Green rushed in and took me out. She seemed oh, so angry. I didn't know what wrong thing I had done. Lillian was my best friend and I wanted so much to see her.

MR. SOLOMON

Were you forbidden to go to Lillian's room?

JANE

Forbidden? Why, no, Billy said Lillian was not feeling well, and told me to play games whenever I asked to go to see her, but no one told me that she must not have company in her room.

MR. SOLOMON

Thank you, that is all.

JUROR

(*To* JUDGE.) Your Honor, may I ask the witness a question?

JUDGE

Proceed.

JUROR

Jane, what did the Donkey Game have to do with the case?

JANE

Oh sir, haven't your children ever played the Donkey Game? Each one in turn is blindfolded and then he tries to pin a tail in its place.

JUROR

(*Smiling.*) I am beginning to understand. With what were you blindfolded?

JANE

A large handkerchief. Billy's turn was first and he sneezed several times when he was pinning on the handkerchief. Someone called out "You'll be catching the 'Flu' instead of the donkey on the tail."

JUROR

Thank you, Jane.

MR. WISE

Jane, you have been a good witness. Thank you, you are excused. (*Exit* JANE.)

JUDGE

We are now ready for the testimony of Mrs. Green.

(MRS. GREEN *seated with her lawyer at table.*)

CLERK

Will Mrs. Green take the chair?

MR. SOLOMON

What is your full name?

MRS. GREEN

Mrs. Emma Green.

MR. SOLOMON

Where do you reside?

MRS. GREEN

1601 Bardstown Road.

MR. SOLOMON

Where were you on October 4, 1918, between the hours of twelve and one?

MRS. GREEN

I was in my daughter's room.

MR. SOLOMON

Who was with you?

MRS. GREEN

Dr. White.

MR. SOLOMON

Did he pronounce the illness of your daughter influenza?

MRS. GREEN

He did.

MR. SOLOMON

That is all, Mrs. Green, unless Mr. Wise wishes to question.

MR. WISE

I do, your Honor. Did you ask Dr. White if you might give a party?

MRS. GREEN

Why, certainly not.

MR. WISE

Did your son ask him?

MRS. GREEN

Yes.

MR. WISE

What was his answer?

MRS. GREEN

No.

MR. WISE

Did you give it anyway?

MRS. GREEN

Yes.

MR. WISE

Who attended the party?

MRS. GREEN

His schoolmates.

MR. WISE

Did any of the Browns attend?

MRS. GREEN

Yes, Jane and Tom both attended.

MR. WISE

Thank you, Mrs. Green. That is all, your Honor.

JUDGE

Mrs. Green, you are excused.
(MRS. GREEN *returns to seat at the table.*)

JUDGE

We will have the next witness.

CLERK

Sheriff, bring in Miss Nancy Briggs.

JUDGE

We will have this witness sworn in.
(NANCY *steps to witness stand.* CLERK *administers oath.* NANCY *takes chair.*)

MR. SOLOMON

What is your full name?

NANCY

Nancy Briggs.

MR. SOLOMON

Where do you reside?

NANCY

1601 Bardstown Road.

MR. SOLOMON

What is your occupation?

NANCY

Domestic in the household of Mrs. Green.

MR. SOLOMON

What were you doing on October 4, 1918, between the hours of 1 and 3 o'clock P. M.

NANCY

I was helping with Billy Green's party.

MR. SOLOMON

Did you see Jane Brown during the afternoon?

NANCY

I saw Jane walking toward the kitchen. I thought she was going for a drink so I let her go.

MR. SOLOMON

Do you know where she went?

NANCY

She went to Lillian's room.

MR. SOLOMON

Did you know that a member of the family had the "Flu?"

NANCY

I did not.

MR. SOLOMON

You are excused, Miss Briggs.
(*Exit* NANCY BRIGGS.)

JUDGE

We will have the next witness. (SHERIFF *brings* BILLY *to witness stand.* CLERK *administers oath.* BILLY *sits in witness chair.*)

MR. SOLOMON

What is your full name?

BILLY

William Green. I am always called "Billy."

MR. SOLOMON

Where do you reside?

BILLY

1601 Bardstown Road.

MR. SOLOMON

What were you doing between the hours of 12 and 1 o'clock on October 4, 1918?

BILLY

I was in our living room, wishing there was no such thing as the "Flu," because I wanted to give my party.

MR. SOLOMON

You are excused unless Mr. Wise wishes to question.

MR. WISE

I do, your Honor.

MR. WISE

Did you ask Dr. White if you might have your party?

BILLY

I did.

MR. WISE

Did he say you might have it?

BILLY

No, he didn't and I don't see why, either. We weren't going to let anyone know that sister had the "Flu," or let them go near her. If

Jane hadn't gone there when I told her to stay downstairs and play, everything would have been all right. No one would have known the difference.

MR. WISE

Thank you, Billy. That is all.

JUROR

(*To* JUDGE.) Your Honor, may I ask the witness a question?

JUDGE

Proceed.

JUROR

Billy, were you feeling well the afternoon of the party?

BILLY

No, I had a headache and a sore throat; but I did not tell anyone. Why, if I had said anything to Mother about feeling sick she would have sent at once for Dr. White, and I knew he would pronounce my case "Flu." Everyone he went to see he called the sickness "Flu."

JUROR

Thank you, Billy. That is all, your Honor.

JUDGE

Billy, you are excused.
(*Exit* BILLY.)

JUDGE

We are now ready for the next witness.

CLERK

Your Honor, you have heard the testimony of all the witnesses.

JUDGE

Mr. Solomon, have you anything to say before the jurors retire?

MR. SOLOMON

I have, your Honor. Gentlemen of the jury, I ask your consideration as well as your sympathy for my client, Mrs. Green. Are you not

fathers? Do you not know how hard it is to break a promise, one of long standing given to a youngster as keen as Billy? Furthermore, Mrs. Green did not at the time realize the serious nature of the disease. (MR. SOLOMON *returns to his seat at table.*)

JUDGE

Mr. Wise, have you anything further to say?

MR. WISE

Yes, your Honor. Gentlemen of the jury, I am sure there is no doubt in your minds that Mrs. Green had received sufficient instructions from both the doctor and the nurse. Mrs. Green's selfish disregard of these rules was followed by serious sickness in the home of Mrs. Brown. Jane Brown suffered physically while her family suffered mentally and financially. It takes such a case as this one to bring some people to a realization that health rules must be obeyed during times of communicable diseases. Suppose your children had attended that party? I ask you, should such negligence be allowed? I pray that my client, Mrs. Brown, be granted the sum of one thousand dollars. (*Takes seat at table beside client.*)

JUDGE

Gentlemen of the jury, you have heard the testimony. You are now excused to decide the verdict. (JURORS *retire. Lawyers and clients converse.* JURORS *return after a short absence.*)

FOREMAN

Your Honor, after careful consideration of the case of Mrs. Brown versus Mrs. Green we have reached the conclusion that the defendant is guilty; therefore, we recommend that the plaintiff be awarded the case.

JUDGE

(*To* COURT *in serious and dignified manner.*) Mrs. Louise Brown, who has won her suit, placed the welfare of the community above the embarrassments and discomforts arising from a trial in this court. She has shown herself to be the best type of citizen. Much unnecessary suffering in the past has been caused by disregarding the rules and regulations issued by our Board of Health. Conditions will be better as soon as citizens realize that it is a crime as unlawful as theft or

forgery to disobey these rules. I charge you as law abiding citizens to regard this case as one of great importance in the health annals of our city. (*Raps gavel.*) Court is adjourned.

(*Exeunt* COURT.)

EPILOGUE

We have acted for you our play, "The Costly Party." We hope that in times of contagious sickness in your homes you will remember that precautions should be taken not only to prevent the spread of disease among members of your family, but also your neighbors. You have seen how Mrs. Green, an indulgent mother, was the cause of a great deal of suffering and anxiety; and how Mrs. Brown, an unselfish, sincere, truth-loving parent went through the embarrassment of a trial in court, and even ran the risk of losing her standing among her neighbors that the citizens of the community might be made to realize that health rules and regulations must be strictly enforced. WHICH WILL YOU BE—A MRS. GREEN, OR A MRS. BROWN?

[CURTAIN]

THE BAG OF FRESH AIR DREAMS

by

Hetty Lovejoy Sorden

SCENE: *The three scenes all take place in a little girl's bedroom. The necessary properties include a bed or couch, a chair, bedside table, electric light, or candle that may be lighted and blown out, book and a curtained window which must appear to be open at some times and closed at other times. A small electric fan off-stage which can be directed on the curtains to make them blow, or a child fanning from the back-stage, will give the illusion of an opening window. When the window is supposed to be closed, the curtains will be still.*

CHARACTERS

LITTLE GIRL
MOTHER
FRESH AIR SPIRIT
MOONBEAMS
FIRE FLIES
FOREST BIRDS
CHILDREN-FLOWERS
SLEEPYTOWN BOYS AND GIRLS

SCENE I: *Just before the curtain rises a sweet motherly voice is heard singing a lullaby. The curtain is drawn at the beginning of the second stanza. The first scene opens with the* MOTHER *sitting in a comfortable chair, singing as she darns a sock belonging to the* LITTLE GIRL. *The* LITTLE GIRL, *dressed in cotton crepe pajamas and bedroom slippers is sitting on top of the bed, reading a large book.*

MOTHER

(*Singing.*)

Slipping o'er mountains
Folding up the wings of light,

Past gurgling fountains
Steals the shade of night.

Young wren and starling
Flutter to their mother's nest.
Sleep, sleep, my darling,
In soft slumber rest.

(*Folding up the pair of socks she has been darning.*) There, the last big hole in the last little pair of socks is darned! And now it is time for the little girl who wears the big holes in the socks to go to sleep. Come, dear, close the book and put it on the table.

LITTLE GIRL

But, Mother, I don't want to go to bed yet. I've just one more story to read. Please, mayn't I finish it?

MOTHER

No, darling. It is eight o'clock now, and time you were asleep.

LITTLE GIRL

But, Mother, the story is about (*She reads the title slowly.*) the Fresh Air Spirit and his bag of dreams. Mayn't I just read it now? I'm so interested. (*The* LITTLE GIRL *gets off the bed and walks toward her* MOTHER *who is now standing.*)

MOTHER

The day time is for playing and reading, child, and the night time for sleeping and dreaming. Come, I'll pull down the covers and tuck you in. (*The* MOTHER *gently takes the book from the* LITTLE GIRL *and puts it on the table. Then she turns down the covers, fluffs up the pillows and stretches out her hand toward the* LITTLE GIRL, *who sits a bit sulkily in the chair, swinging her feet. The* LITTLE GIRL *walks to bed reluctantly, and her* MOTHER *tucks her in. The* MOTHER *kisses the* LITTLE GIRL *and turns toward window.*)

MOTHER

Now I'll open the window and let the fresh air in. (*She opens window and the curtains begin to blow. Then she comes and stoops over the* LITTLE GIRL.) Who knows, darling, but that the Fresh Air Spirit may come to you tonight and bring you his beautiful bag of

dreams? See the curtains are blowing now. Perhaps he is on his way and will be here very soon. Good night again, my dear—and sweet dreams.

LITTLE GIRL

(*Throws her arms around her* MOTHER'S *neck.*) Good night, Mother dear. (*Then she settles down under the covers. The* MOTHER *turns off the light and goes out of the room. The* LITTLE GIRL *is quiet for a moment, then she sighs.*)

LITTLE GIRL

But I'd much rather read about it tonight, than have to wait until tomorrow. I'll just take one little peep anyway. (*She turns on the light, sits up in bed and opens the book.*) Here it is. (*She begins to read, then shivers.*) Oo-oo, it's cold. I'll just put down the window for a minute. (*She gets out of bed, closes the window, gets back into bed and continues to read. She turns over one page, then her eyes droop heavily, and she yawns, the book drops and the* LITTLE GIRL'S *head falls back on the pillow. She sleeps.*)

[CURTAIN]

SCENE II: *Same as Scene I except that over at the window stands a little figure, the* FRESH AIR SPIRIT, *dressed in blue and gray with tiny bells on his cap, on his wrists and ankles. He is tugging at a large bag that is caught in the closed window. He beats with his hands against the window and pulls at the bag. The tiny bells tinkle.*

FRESH AIR SPIRIT

(*Sobbing.*) Oh, dear! What shall I do? I can't get it in and I can't get out. What shall I do? (*He sobs again.*)

LITTLE GIRL

(*Sits up in bed and looks at him wonderingly.*) Oh, who are you?

FRESH AIR SPIRIT

(*Starts with surprise and looks very frightened.*) I thought you were asleep.

LITTLE GIRL

Don't be afraid. I won't hurt you. But how did you get here and who are you?

FRESH AIR SPIRIT

I am the Fresh Air Spirit. Don't you remember me? Your mother was just talking about me. She wanted me to bring you my bag of fresh air dreams, and that's what I've brought. But now I know that you don't want it, for you shut the window on me just as I was about to bring my bag of dreams in. Now my dreams are caught in the window and I can't get them in, and what is worse, I can't get out to take them to all the other little girls and boys who are waiting for them. I shall lose a whole precious night here. Oh, it does seem too bad! (*He begins to sob again.*)

LITTLE GIRL

Please don't cry. It is not like you to cry, is it?

FRESH AIR SPIRIT

(*Recovering his self-control.*) No, you're right. Thank you for reminding me. I should be behaving in a much more sprightly manner. But you see, I was so disappointed that I just forgot myself. There is so much that I could do tonight, if you would open the window and let my fresh air dreams in, or if my dreams and I could be on our way.

LITTLE GIRL

(*Showing great interest.*) Tell me, what kind of dreams have you in the bag?

FRESH AIR SPIRIT

(*Going toward her with great eagerness.*) Oh, I have a beautiful dream of moonbeams sifting through the trees.

LITTLE GIRL

(*Considering.*) That must be quite a lovely dream. Just last night I saw the moon shine through the big oak tree. It made such a lovely flickering pattern on the walls. What other dreams have you?

FRESH AIR SPIRIT

(*With great earnestness.*) And I have a dream of fire flies dancing through the wheat.

LITTLE GIRL

(*Delighted.*) Why I saw fire flies in the wheat at Aunt Mary's. They looked like funny little old gnomes jumping along with lanterns much too big for them. All I could see was their light flashing on and off, way up the fields. And have you another dream?

FRESH AIR SPIRIT

(*Intensely.*) And I have a dream of forest birds calling to their mates.

LITTLE GIRL

(*Appreciatively.*) That must be a beautiful-sounding dream. There are robins in the orchard and there is a little brown wren that has made her nest in the apple tree. We have mocking birds, too, in our garden. How I love to hear them sing. And have you still another dream in the bag?

FRESH AIR SPIRIT

I have a dream of beautiful children-flowers that blossom in the sunshine and fresh air.

LITTLE GIRL

Children-flowers? I've never heard of them. I know hollyhocks and hyacinths and the arbutus that we gather early in the spring. And of course, I know daisies and roses and dandelions and oh, ever so many more kinds of flowers, but I don't know children-flowers. I wonder whether they look like sunflowers with little girls' and little boys' faces in the center—I wonder. I think I should like to see that dream.

FRESH AIR SPIRIT

I have still another dream. It is the dream of Sleepytown with all its little night-capped boys and girls.

LITTLE GIRL

(*Ecstatically.*) Oh! I know I'd love that dream. I have always wanted to see Sleepytown. Are you *sure* that dream is right outside now, in your bag? Will you let *me* have it, just for the night? Please.

(*All through this dialogue, the little girl is sitting up in bed, getting more and more interested in the dreams of the* FRESH AIR SPIRIT.)

FRESH AIR SPIRIT

(*Claps his hands in his happiness.*) Yes, of course! You remember I came to bring them for you and I was oh, so hurt, when you shut them all out of the room. But just open the window now and let me out and then I will leave you this whole beautiful bagful of fresh air dreams. (*The spirit moves toward the window in happy excitement and the* LITTLE GIRL *starts to get out of bed to open the window.*)

LITTLE GIRL

Oh! how wonderful, of course I'll open the window and let you bring in your bag of dreams!

[CURTAIN]

SCENE III: *Same as end of Scene I.* LITTLE GIRL *is lying asleep in an uncomfortable position; the light is still on and the window is still closed. The book is lying on the bed just where it dropped when the* LITTLE GIRL *fell asleep. The time is a few seconds before the time at the end of Scene II. The* LITTLE GIRL *moves in her sleep then starts up from her bed and repeats the last speech of Scene II.*

LITTLE GIRL

Oh! How wonderful, of course, I'll open the window and let you bring in your bag of dreams! (*Then she rubs her eyes, blinks and slowly realizes that the* FRESH AIR SPIRIT *has gone.*) Oh!—I thought —I must have been asleep. It must be very late, too, and the lights are still on, and the room is so stuffy. I'm so sorry I closed the window. Mother wouldn't like it, if she knew that I had, and that I turned on the light to read after my bedtime. But I'll open the window this minute and put out the light and go fast asleep. (*She goes over to the window, raises it, looks out for a minute, then holds out her hands.*) Please, my Fresh Air Spirit, come again and bring me the bag of dreams you promised me! My window is wide open, so come right in.

(*She gets into bed, turns off the light and falls asleep. Each of the dreams the* FRESH AIR SPIRIT *mentioned comes in and dances about the room to appropriate music. First come the* MOONBEAMS, *then the* FIRE FLIES, *then the* FOREST BIRDS,—*there should be whistling accompani-*

ments to the music for the FOREST BIRDS—*then the* CHILDREN-FLOWERS, *and last of all the* SLEEPYTOWN BOYS AND GIRLS *dressed in white outing flannel sleeping suits with hoods. At the end of their dance, a clock strikes eight times. They put their fingers to their lips, and say "Sh-h-h!" They cluster around the* LITTLE GIRL'S *bed and sing very softly the lullaby sung in Scene I. As they sing the last lines they quietly steal away. The* LITTLE GIRL *sleeps on, while the curtains of the open window blow.*)

[CURTAIN]

A GROUP OF DIALOGUES

SLEEP DIALOGUE[5]

by

Harriet Wedgwood

(*To be spoken with appropriate gestures; or with appropriate pictures or models.*)

FIRST CHILD

Peregrine White in a cradle slept.
You can see it in Plymouth-town.

SECOND CHILD

Jacob slept under the open sky,
And his pillow, they say, was a stone.

THIRD CHILD

But a Wonderful Baby once slept on the hay
In a manger-bed far, far away.

FOURTH CHILD

I sleep in a little white bed by myself;
My windows I open wide;
But I've warm things above me and warm things beneath,
So I'm snug and warm inside.
My pillow is, oh, so soft and small;
(*cheerfully*)
And sometimes I have no pillow at all.

[5] Reprinted from *Sleep*, Health Education No. 12, U. S. Bureau of Education.

FIFTH CHILD

Stevenson said that his bed was a boat,
And he sailed to the Land of Nod.

SIXTH CHILD

Jacob dreamed of a ladder that reached
From the earth right up to God.

SEVENTH CHILD

And over the manger a star shone bright,
And the angels made music all through the night.

EIGHTH CHILD

I too sail away for the Land of Nod
  Every evening just at seven,[6]
And I dream sweet dreams as the silvery moon
Looks down at me from Heaven;
And over me, too, the stars shine bright,
And God watches over me all the night.

[6] For children whose bed hour should be eight instead of seven, this verse may run:

I too sail away for the Land of Nod,
I sail every night at eight,
For that is the time my boat should sail,
And I shouldn't want to be late!
I dream sweet dreams while the stars shine bright,
And God watches over me all the night.

MARY'S VEGETABLE GARDEN

by

Rena B. Johnson

(*This game was first given in a foreign district. The mothers helped the children by loaning them the aprons, shawls and other garments which they had worn as children in the other countries. The game was used to introduce the eating and naming of vegetables and was followed by vegetable lessons in the Domestic Science kitchen in which the children related the use of foreign vegetables with those peculiar to America.*)

CHARACTERS

THE STORY TELLER
MARY
YETTA
ANNA
VINCENZA
SULTANA

THE STORY TELLER

(*Bowing to the audience.*) I am going to tell you the story of Mary and her vegetable garden:

Mary, Mary, not contrary,
Goes to market each day
On the sunny side of Stanton Street,
Just across the way.

(MARY *enters with basket of vegetables.*)

MARY

(*To all.*) Good morning.
(YETTA *enters.*)

THE STORY TELLER

Here is Yetta, Mary's friend from Russia.

YETTA

Oh, Mary, what gives you such rosy cheeks?
You never look pale or faint.

MARY

With good food and plenty of exercise
I never need to use paint.

(ANNA *enters.*)

THE STORY TELLER

And here is Anna from Roumania.

ANNA

Oh, Mary, what makes your eyes so bright,
And why is your face so fair?

MARY

I go to bed early and sleep nine hours
And get plenty of good fresh air.

(VINCENZA *enters.*)

THE STORY TELLER

Here is Vincenza from Italy.

VINCENZA

Oh, Mary, what makes your step so light,
And how do you keep so well?

MARY

With good food and drink and habits right,
There's nothing more to tell.

(SULTANA *enters.*)

THE STORY TELLER

Here is Sultana from Turkey.

SULTANA

Please, Mary, tell us what food you eat.

And tell us how you buy.
We want to keep well and have rosy cheeks
And we'll promise you we'll try.

MARY

I buy each day some carrots and beets,
For my complexion clear;
While you use pennies to buy sweetmeats:
You're very foolish, my dear.

When too much starch my food contains,
I change to beans and peas,
Lettuce, tomatoes, onions, too,
And all such foods as these.

YETTA

But we like candy and other sweets
Mary, don't you eat these?

THE STORY TELLER

But, Mary perhaps contrary now,
Said

MARY

Vegetables, please.

(MARY *shares her vegetables with her little friends who stand in a row facing the audience.*)

THE STORY TELLER

They filled their baskets to the brim,
With all nice things that grow;
Like Mary, they'll all have rosy cheeks,
These pretty maids in a row.

Then together they all tripped gayly along,
And Mary led the way.
While the vegetable folk stood up in their carts
And cried "Buy us today."

(*All leave stage skipping and humming a song.* STORY TELLER *bows and leaves stage.*)

THE SAFETY FIRST TRAIN

Here is one way in which children have developed the idea of the "Healthland Map." (See page 245.) *This play was worked out and written by a group of first grade children under Alma R. Marshall.*

FORMATION FOR ENGINE: *One child holding hands in a circle over head for head light. Two children, side by side behind him, for wheels. One child beside him represents the whistle. Two children behind him for wheels.*

FORMATION FOR TRAIN: *Two rows of chairs behind engine, facing same direction with aisle between.* ENGINE *puffs during the whole play.* CONDUCTOR *stands at end of train and helps passenger on.*

CONDUCTOR

All aboard, all aboard, I say.
We're going to start this very day
For a trip on the good Safety First train.
Get your tickets! I hope it doesn't rain.

FIRST PASSENGER

I want to go to Fresh Air Hill,
Where the children are never ill.

SECOND PASSENGER

I'm on my way to Long Sleep Mount,
Where there are healthy children, too many to count.

THIRD PASSENGER

Let me off at Fireville
I shouldn't play with it, but you bet I will.

CONDUCTOR

At Fireville they burn and kill.
This train doesn't stop there and never will.

(*Does not permit passenger to enter.*)

FOURTH PASSENGER

I want to go to the Milky Way,
Where the children grow fatter every day.

FIFTH PASSENGER

I'm on my way to Soap and Waterville,
There will I rub and scrub with a will.

SIXTH PASSENGER

I'll get off at Roller Skate Square,
Where they skate in the streets when the weather is fair.

CONDUCTOR

(*Barring way of passenger.*)

You'll have to stay off, my little lad,
For skating in the streets is very, very bad.

SEVENTH PASSENGER

I want to go to Vegetable Street,
Potatoes, beans and spinach are what good children eat.

EIGHTH PASSENGER

Take me to Egg Island, if you will,
Eggs will make me grow stronger still.

NINTH PASSENGER

Let me off at Careless Town,
Where broken glass lies all around.

CONDUCTOR

(*Leading passenger away.*)

Well, you can't ride on this train you see,
For all of these people are careful as can be.

TENTH PASSENGER

My ticket will take me to Clear Water Spring.
I'll drink and drink and be happy as a king.

ELEVENTH PASSENGER

Please take me to Coffee Land,
Even if I have to stand.

CONDUCTOR

(*Shaking head.*)

Safety First train doesn't stop at Coffee Land,
And you couldn't get on if there were room to stand.

TWELFTH PASSENGER

(*Bringing four companions.*)

Doctor, dentist, policeman and nurse
Are my good friends, you see.
If you'll let them come along,
We will much healthier be.

ALL

Come right in and sit right down,
And we'll all go to Good Health Town.

CONDUCTOR

All aboard! All aboard!

WHISTLE

Toot, toot! (*Train puffs harder.*)

PASSENGERS

(*Sing: Air, "Oh! when I was a Farmer."*)

Oh! Won't you come with us
Come with us, come with us,
Oh! Won't you come with us
On the Safety First train.
Eat good things, drink good things,
Breathe fresh air and be careful.
Oh! Won't you come with us
On the Safety First train.

THE HOUSE THAT HEALTH BUILT

by

Sara E. Bower

CHARACTERS

Six Children, *each carrying a chart.*

Chart with a picture of

1. A Well-Nourished Girl
2. A Pint of Milk
3. Cereals
4. Vegetables
5. Eggs, Fish and Meat
6. Fruit

The pattern of this game follows that of "The House that Jack Built." The children should take their positions so that at the end of the game when the children repeat the last four lines and extend their posters, the outline of a house will be made.

Number One

This is the girl so happy and gay
Who lives in the house that health built.

Number Two

This is the milk, one pint a day,
A perfect food that knows the way

Numbers One and Two

To make the girl so happy and gay
Who lives in the house that health built.

Number Three

These are the cereals, full of food,
That make this girl grow well and good,

NUMBERS ONE, TWO AND THREE

To eat with the milk, one pint a day,
A perfect food that knows the way
To make the girl so happy and gay
Who lives in the house that health built.

NUMBER FOUR

These are the vegetables green
That contain a "something" called vitamine.

NUMBERS ONE, TWO, THREE AND FOUR

Besides the cereals, full of food,
That make this girl grow well and good.
To eat with the milk, one pint a day,
A perfect food that knows the way
To make the girl so happy and gay
Who lives in the house that health built.

NUMBER FIVE

These are the eggs, the fish and the meat
A little of which each day she may eat.

NUMBERS ONE, TWO, THREE, FOUR AND FIVE

With some of the vegetables green
That contain a "something" called vitamine.
Besides the cereals, full of food
That make this girl grow well and good.
To eat with the milk, one pint a day,
A perfect food that knows the way
To make the girl so happy and gay
Who lives in the house that health built.

NUMBER SIX

These are the fruits, she loves them all
Winter, summer, spring and fall.

NUMBERS ONE, TWO, THREE, FOUR, FIVE AND SIX

As well as the eggs, the fish and the meat
A little of which each day she may eat,
With some of the vegetables green

That contain a "something" called vitamine.
Besides the cereals, full of food
That make this girl grow well and good.
To eat with the milk, one pint a day,
A perfect food that knows the way
To make the girl so happy and gay
Who lives in the house that health built.

ALL

(*Extending posters so that children are entirely concealed. Posters arranged to resemble house.*)

If you wish to be healthy and happy and gay
Eat us and drink us every day.

Chapter Nine: DRAMATIZATION OF STORIES IN "CHO CHO AND THE HEALTH FAIRY"

DRAMA in the tyme of Willm Shakſpere

THE following four little plays were written by Miss Griffith as examples of story dramatization. The stories in her book *Cho Cho and The Health Fairy* have been dramatized hundreds of times by the children themselves, and the characters of Cho Cho, the Health Fairy, the Witch Ignorance and all the rest of them have become a part of the great company of heroes and villains beloved in childhood.

THE LITTLE VEGETABLE MEN

by

Eleanor Glendower Griffith

CHARACTERS

Fairy Health
Cho Cho
Witch
Onion
Carrot
Beet
String Bean
Other Vegetables
Flowers
Neighbor Apple Tree

Scene I

Time: *A moonlight night.*

Scene: *A garden, with fence and gateway.* Children (*any number*) *dressed as vegetables*—Beets, Onions, Carrots, Spinach, String Beans. Vegetables *arranged in rows across stage to represent a country garden.*

(Beet *rises from kneeling posture at right stage, yawns, stretches.*)

Beet

How tired I am. All day long I have been sending my family to supply children with sugar.

Carrot

I help make rosy cheeks.

Spinach

Well, really! I don't like to brag, but my work is much more important than yours, for I supply iron. Every one knows how necessary iron is to a child's health.

String Bean

No one doubts your popularity, Spinach, but I am more important, for I help provide growing material and all children need me.

Onion

You vegetables seem to forget your real mission. It's not who gives the most to little children, for they need each one of us. All the fresh vegetable family should work together to make children healthy and happy. (Beet *advances to center stage, turns to* Vegetables.)

Beet

Onion is right. We will in the future work together, not apart.

Spinach

I apologize, Gentlemen. (*Bows to* Vegetables.) My head has been turned lately by too much popularity. (Beet *turns to* Spinach.)

Beet

You show a fine spirit, Sir, but it grows late, my friends. Let us seek our beds. (*Walks to right stage.*)

VEGETABLES

To bed, to bed we go,
The rain, the dew,
The moonlight, too,
Help us to grow.

(VEGETABLES *stir, move, settle to sleep.* *Enter* WITCH IGNORANCE, *crosses to center of stage.*)

WITCH

Ha! Ha! The vegetables asleep. I can safely steal one. Which shall it be? The Onion looks young and tender, 'twill do to season my soup. How angry the Health Fairy will be, and that Cho Cho. (*Leans over and lays a hand on* ONION. ONION *awakens, rubs his eyes, sits up.* WITCH *puts finger to her lip.*)

WITCH

Don't make a noise. Come with me. I have a present for you. (*Takes* ONION'S *hand, draws him to center stage.*)

ONION

Who are you?

WITCH

(*Smiling and patting his arm.*) I'm a lonely old lady who has a house full of beautiful toys, and no little child to play with them. There are engines and boats and dolls and balls. I want you to come and see them all.

ONION

(*Eagerly.*) I would like to come, but I am needed here. You see, we vegetables are growing night and day so that children everywhere can have fresh vegetables to eat.

WITCH

But you are only one vegetable, the children can do without you.

ONION

No, no; Cho Cho told us that every vegetable, even the smallest one, was needed to feed the little children.

WITCH

I will delay no longer. You shall come. (*Roughly grabs* ONION, *drags him across stage.*)

ONION

Help! Help! my comrades.

(*The garden awakes. Wild confusion among* VEGETABLES, *running about stage.* BEET, STRING BEAN, CARROT *and others lay hands on the* WITCH *and try to stop her.* WITCH *beats them off with heavy stick and exits, dragging* ONION *with her.* BEET, STRING BEAN, CARROT *and others walk to center of stage.*)

STRING BEAN

(*Wiping his eyes.*) Poor, poor Onion, what will become of him?

CARROT

And children need onions to eat.

BEET

Children need us all; without vegetables no child can be healthy.

OTHER VEGETABLES

Can't we do something, Mr. Beet?

BEET

Nothing, nothing, this Witch is so clever and travels with such great speed that no one could overtake her.

CARROT

Alas, our poor comrade!

STRING BEAN

If we only had some friend to lend us help, someone to advise us.

BEET

There comes old Neighbor Apple Tree, let's ask his help.

VEGETABLES

Yes, yes, let's ask Neighbor Apple Tree. (*Enter old man dressed like* APPLE TREE, *lower limbs and body in dull brown, head-dress of green leaves, arms green, with hanging apples attached.*)

NEIGHBOR APPLE TREE

(*Looks surprised.*) What's wrong, my friends? All honest folk should be a-bed at this hour; 'tis near the stroke of twelve.

BEET

(*Comes forward, lays hand on* NEIGHBOR APPLE TREE'S *shoulder.*) Neighbor Apple Tree, a great calamity has befallen us, and we know not which way to turn.

NEIGHBOR APPLE TREE

Calamity, you say? Who would hurt the peaceful fresh vegetables?

BEET

Yes, calamity so great that we are crushed and broken. An hour ago, while we slept, the wicked Witch Ignorance crept softly in among us and carried from our midst one of my men. She is strong and cruel and beat us to the earth with a great stick. Our comrade cried to us for help, but we were powerless, and before our very eyes the Witch dragged him away. (VEGETABLES *show distress.*)

NEIGHBOR APPLE TREE

I saw a Witch as I was coming hither. Even as I approached, she was mounting her broomstick and tied behind I saw a dark object. It must have been your friend.

BEET

What shall we do, Neighbor? Is there no way to overtake this cruel Witch?

NEIGHBOR APPLE TREE

You cannot travel fast enough. She will make for her home in Dark Hollow Cave, and on her flying broomstick is far on the way there now. But courage, my neighbors, I will tell you what to do. Go to your rest, sleep well, and, when morning comes, start forth to the home of Fairy Health. Tell her your trouble and she will help you. Her friend, Cho Cho, is a match for the Witch. If Fairy Health and Cho Cho are on your side the Witch is helpless to harm you.

BEET

Thank you, Neighbor Apple Tree; will you spend the night among us?

NEIGHBOR APPLE TREE

No, no; I must away to the great city, the children there need apples.

Apples young and apples old,
Apples hot and apples cold,
Apples tender and apples tough,
Thanks be to goodness
We have apples enough.

(*Exit* NEIGHBOR APPLE TREE.)

BEET

Back to bed, Vegetables; in the morning we will seek the Fairy. (VEGETABLES *settle to sleep. All is quiet in garden.* WITCH *enters softly and drops a letter beside the* BEET. *Exit without waking* VEGETABLES.)

[CURTAIN]

SCENE II

The same garden. Morning.

(VEGETABLES *awake slowly.* BEET *rises, glances beside him, finds the letter. Reads, wrings his hands.*)

STRING BEAN

What new trouble has come upon us?

BEET

The Witch again. Hear this. (*Reads letter from* WITCH.)

Hark ye, Fresh Vegetables.

Cease to help the Fairy Health, or ye shall rue it. From my home in No Knowledge Valley I have watched night and day, and naught has escaped me. Ye shall not persuade children to eat fresh vegetables, for they grow too strong and healthy. I would have them thin and pale. I hate your Fairy, with her beautiful face. My face is ugly.

Each day more children leave me and hasten to build her house of health. Your comrade lies bound upon the stone floor of my cave and unless ye obey me I will return each night, and from your midst steal one of the vegetable men.

FROM WITCH IGNORANCE.

(VEGETABLES *depict grief, distress; gather around* BEET.)

BEET

Come, String Bean and Carrot, bear me company. I go to the Fairy. If report speaks true, she is wise and good and will help us in our trouble. Keep the garden gate tightly locked, my vegetable children, until I return.

VEGETABLES

We will, we will. (*Exeunt* BEET, STRING BEAN, CARROT, *waving good-bye, and carefully locking gate.*)

[CURTAIN]

ACT TWO

SCENE I

SCENE: *A lovely garden,* CHILDREN *dressed as flowers. A rustic seat in center of stage.* FAIRY HEALTH *seated. Garden gate at right of stage. Enter* CHO CHO *through gate.* FAIRY *rises to greet him.*

FAIRY

Welcome, Cho Cho; come rest a while, then tell me of my many children in the great city. Are they healthy and happy? (*Takes* CHO CHO'S *hand and leads him to the rustic seat.*)

CHO CHO

I grieve to tell you, Fairy, but I fear there is trouble brewing for your children.

FAIRY

(*Clasping her hands.*) What is wrong? Surely they have not stopped drinking milk.

CHO CHO

No, not that.

FAIRY

They have not forgotten to clean their teeth or take their baths?

CHO CHO

No, not that.

FAIRY

Nothing could keep my children from eating fresh vegetables. What is it, Cho Cho?

CHO CHO

Last night as I sat beside my magic window I saw the old Witch Ignorance steal down the street. She paused at every door where children lived and made upon it an ugly mark.

FAIRY

Oh, Cho Cho, that means trouble for the children.

CHO CHO

Yes, Fairy, it means trouble, but what kind of trouble? If only we knew. (*Enter* BEET, CARROT *and* STRING BEAN *through gate.* BEET *bows before the* FAIRY.)

BEET

Fairy Health, we come to you from the fresh vegetables and earnestly ask for help, for we are in great trouble. (FAIRY *and* CHO CHO *rise.* FAIRY *walks forward.*)

FAIRY

What is your trouble, little men?

BEET

A wicked Witch, called Ignorance, came while we slept and carried off one of our comrades and, more than that, Fairy, she threatens to come each night and steal one of our men. Help us, good Fairy, for she is very powerful.

FAIRY

(*Laying her hands upon his shoulder.*) Courage, Vegetables. Cho Cho and I will help you.

CHO CHO

This is what the black mark meant upon the doors. I will away, Fairy, to my friend the wonderful dog. He can travel like the wind. We will find this Witch and punish her for the harm she has done the vegetable men. (*Exit* CHO CHO.)

FAIRY

Rest here, little men. I will tell you what Cho Cho does.

STRING BEAN

But you will not be able to see him, Fairy, after he goes any distance.

FAIRY

Oh, yes, I will, for I have magic sight and can see many miles from here. (*Walks to gate, leans forward, shading eyes with hand.*) Cho Cho has reached the dog's house. The dog comes out. Cho Cho is telling him. Cho Cho is on his back. The dog bounds out upon the road. He travels like the wind—his lovely tail waves like a plume—hold on, Cho Cho, you will surely fall. They are speeding so fast I can scarcely see. How the people rush out to see them!

BEET

Do you see the Witch, Fairy?

FAIRY

No, no, not yet. The dog enters a forest and is going slowly. (*Passes her hand over her eyes and leans eagerly forward.*) Now I see a great cave—Cho Cho dismounts—he is hiding in the bushes.

CARROT

What next, Fairy; do you see our comrade?

FAIRY

Not yet, but I see the Witch. She is coming out—Cho Cho is flashing a crystal ball in her eyes—she falls down—she falls down. (FAIRY *claps her hands.*) Now Cho Cho brings out your comrade.

They mount the dog's back and are coming home. Your friend is saved. (FAIRY *takes the little men by their hands and they dance together around the stage. Enter* CHO CHO *and* ONION.)

CHO CHO

I bring your comrade, little men; no harm shall befall you, for the Witch is blind and helpless.

FAIRY

And my children can eat fresh vegetables. (*Claps her hands.*) They would not be strong without vegetables. I do so thank you, dear Cho Cho.

BEET

We all thank you.

ONION

(*To* CHO CHO.) I, most of all, do thank you, for I have been in the Witch's house. Before you came I lay on the cold stone floor, bound hand and foot. On the fire a great pot of coffee spluttered and spilled over, making a most unpleasant odor as it burned. There was no fresh air in the dark cave and the floor was filled with dirt and litter. I had lost all hope, when from without I heard Cho Cho's clear voice—then our friend Publicity's happy bark. (ONION *puts handkerchief to eyes.*) I can say no more, Vegetables, I am overcome by my memories. (VEGETABLES *crowd around him, shake his hand, pat back, show affection. Enter* NEIGHBOR APPLE TREE.)

NEIGHBOR APPLE TREE

(*To* VEGETABLES.) I told you the good Fairy would help you.

BEET

You did, indeed.

CHO CHO

Come, let us dance here in this lovely garden to show our happiness. (*Bows low before the* FAIRY.) Will you dance with me, good Fairy Health? (FAIRY *takes his hand. Music.* FLOWERS *and* VEGETABLES, *led by* FAIRY *and* CHO CHO, *dance.*)

[CURTAIN]

THE WONDERFUL WINDOW

by

Eleanor Glendower Griffith

CHARACTERS

Boy
Cho Cho
Rose
Flowers
Witch
Farmer's Wife
Violet
Cleanliness
Three Little Maids

ACT I

Scene: *A dingy room, furnished with common table, and chair. Coffeepot and a few buns on table.* Boy *seated at table dressed in ragged clothes.*

Boy

I am so hungry. (*Pours black coffee into big cup. Take bun.*) But no one cares since Mother went away. (*Raises cup almost to lips, drops it, coffee spills on child and floor.* Boy *jumps up.*) It's all gone. I am so hungry. (*Drops in chair, hand resting on table, sobs. Enter* Cho Cho, *unseen by* Boy. *Crosses to table, waves hand over* Boy's *head.* Boy *relaxes, sinks into sleeping posture. Sleeps.*)

Cho Cho

Poor child, he sleeps. (*Pauses.*) I saw him from my magic window and came to help. How thin and pale he looks. (*Takes up coffeepot, looks within.*) No wonder, he drinks black coffee instead of milk. (*Examines buns.*) Buns! a poor breakfast! He should have well

cooked oatmeal and milk, and live in a real home, not this dingy room. Where shall I send him? (*Pauses in thought.*) I have it! (*Takes whistle from pocket. Blows.*) What, ho! my flower children, I bid you come. (*Enter* CHILDREN, *any number, dressed as flowers, roses, violets, pansies, other flowers.*)

ROSE

(*Advancing.*) What do you wish, good Cho Cho?

CHO CHO

See this little boy? He shall be in your care until I come again. Give him one quart of milk each day and many green vegetables and forget not good oatmeal for breakfast.

ROSE

We will take him to the country, where the birds sing all day long and children play in the clover fields. When you return he will be round and rosy. (CHO CHO *walks to right of stage, pauses.*)

CHO CHO

Guard the child well, for the old Witch Ignorance walks aboard and may steal him from you. Farewell. (*Exit* CHO CHO *waving cap.* ROSE *advances, looks at child, followed by other* FLOWERS.)

ROSE

He is in a deep sleep. The magic sleep that fairies send to tired children. He will seem to waken, talk to us, will even laugh and play but tomorrow remember nothing of his journey to the country. Dance and sing, my flowers, to arouse our little boy from sleep. I would not care to wake him roughly. (FLOWERS *sing softly, dance.* BOY *wakes, rubs eyes. Gazes at* FLOWERS. FLOWERS *cease dancing.* ROSE *draws near* BOY, *takes his hand.*) Come with us. (BOY *rises, looks around dazed.* ROSE *leads him to front of stage. Other* FLOWERS *follow. Exeunt right stage. Enter left stage,* WITCH IGNORANCE. *Walks with cane.*)

WITCH

No one here. I thought to find a boy. Oh! Ho! a coffeepot. (*Picks up coffeepot. Holds in arms. Sings.*)

Where'er a coffeepot you see
The Girl or Boy belongs to me.

(*Hurries to right stage, hugging coffeepot.*) I must find the Boy. (*Exit. Enter left stage,* CLEANLINESS, *child dressed in simple white dress, large apron, cap on head, sleeves rolled up, bucket and scrub-brush.*)

CLEANLINESS

Dear me, what a dingy room. I promised Cho Cho to have it all nicely cleaned before any other child came to live here. (*Walks around room, picks up bun, shakes her head.*) Such poor food. I must not waste time, though, but call my children. (*Walks to left stage, beckons.*) Come, maidens, there is work to do. (*Enter three children dressed like* CLEANLINESS, *except cap. One has a mop, one a dust-pan and brush, one soap and box of cleanser.*) This room is to be the home of a little girl whose mother works all day. We must make her happy, so quickly get to work, my clever maidens, and see what you can do. (CHILDREN *remove things from table, scrub table, shake cloth, dust furniture, mop floor. Enter* CHO CHO *right.* CLEANLINESS *runs to meet him. Puts hand on his arm.*) Oh! Cho Cho! If I only had fresh curtains and a few dishes, I could make this room so homelike.

CHO CHO

You shall have them. (*Points to doorway.*)

Little Maids, beyond that door
Is what you want and one thing more.

(CHILDREN *run to door, exeunt, return with curtains, blue dishes and large doll.*)

CLEANLINESS

(*Clasps her hands.*) How lovely to have the doll for the little new girl.

CHO CHO

The little new girl always brushes her hair, cleans her teeth and never forgets to bathe, so the Fairy sent her the doll; but time is flying, Cleanliness, and I have other work for you and your little maids. Can you finish quickly?

CLEANLINESS

Hurry, maidens, set the table neatly. Cups and saucers go here. (*Arranges them.*) Place the plates so. (*Arranges table properly.*)

ONE LITTLE MAID

The curtains; don't forget the curtains. (CLEANLINESS, CHO CHO *and little* MAIDS *hang curtains, stand and survey room.*)

CHO CHO

When Cleanliness comes at the door, dust flies out of the window. (CHO CHO *offers arm to* CLEANLINESS *and they walk around stage, followed by little* MAIDS, *carrying mop, dust brush, bucket, as curtain falls.*)

ACT II

SCENE: *A country doorstep or kitchen garden. Workbench.* FARMER'S WIFE *seated, milk pail beside her. Sunbonnet on arm.*

FARMER'S WIFE

I must go to my dairy and strain the milk. I grow tired some days of the endless work among my milk crocks, but when I remember that the little children in our great city live on milk I feel repaid for all my trouble. I have no child, so I must be content to help mothers by sending my best and purest milk. (*Picks up pail. Enter* ROSE *and* VIOLET, *holding the little* BOY *by the hand.*)

ROSE

Good lady, this little boy has no mother and needs a home.

VIOLET

He is very hungry, could you give him a cup of your sweet milk?

FARMER'S WIFE

Poor boy. Sit here. (*Leads* BOY *to bench.*) I will, indeed, give you milk. (*Exit left.*)

ROSE

We will leave you here with this dear lady. You do not need us now. Come, Violet. (*Exeunt* FLOWERS, *right.* BOY *rubs eyes.*)

BOY

What place is this? I fell asleep in a cold and dingy room. (*Looks*

around wonderingly.) Here the sun shines and flowers bloom. (*Enter* FARMER'S WIFE, *with milk in large glass.*)

FARMER'S WIFE

Come with me, dear child. We will rest beneath the oak tree yonder (*points left*), and you can drink this sweet, cool milk, and tell me why you have no home. I have no little boy, perhaps you might stay with me. (BOY *throws arms around* FARMER'S WIFE.)

BOY

Oh, let me stay; let me belong to you. (FARMER'S WIFE *kisses* BOY. *They go out left, hand in hand, talking. Enter* WITCH, *right.*)

WITCH

I have come weary miles and yet I have not found the boy. He must be here. (*Looks everywhere.*) I'll wait a bit. (*Enter three* FLOWERS. WITCH *comes near them. Curtsies.*)

SCENE II

WITCH

Can you tell me, pretty dears, if a boy has come this way?

FLOWERS

Who are you?

WITCH

I am his loving grandma. He has wandered away from home and I want to take him back. (*Puts handkerchief to eyes.*) He will be so lonely without me. (FLOWERS *look distressed.*)

FLOWERS

(*Aside.*) Poor old woman, how worried she is. (*To* WITCH.) We saw a little boy come to this farm. He must be quite near.

WITCH

Thank you, my dears, I will rest here until he comes. (FLOWERS *wave hands to* WITCH, *exeunt left stage.*)

WITCH

So! Ho! Cho Cho, the friend of children. I will yet have the boy. Hark! I hear him now. (*Enter* BOY, *left of stage.*)

BOY

My dear new mother told me to play in the clover field. I wonder where it is? (WITCH *comes forward.*)

WITCH

Come, walk with me, my dear. I will show you the clover field and you shall have nice coffee to drink. Come with me. (BOY *draws back.*)

BOY

But I like it here. (WITCH *takes his hand.*)

WITCH

Come with me. My house is full of toys and, think, I will give you coffee. You must love coffee.

BOY

Yes, I like coffee. (WITCH *draws him slowly across stage. They go out right. Enter* FARMER'S WIFE, *left stage, calling.*)

FARMER'S WIFE

Boy! My little boy! Where are you? (*Aside.*) He must be here. (*Exit right stage, calling. Enter* ROSE, *left.*)

ROSE

I cannot find the boy. (*Enter* CHO CHO, *left.*)

CHO CHO

You have lost the child that I trusted you with.

ROSE

No, no; I left him with the Farmer's Wife.

CHO CHO

The Witch has stolen him. I saw her from my magic window and came quickly. (*Enter* FARMER'S WIFE, *right stage, weeping.*)

FARMER'S WIFE

The little boy is lost. (*Sinks on bench.*)

CHO CHO

(*Draws magnet from his pocket.*) Have courage, lady, I will bring back your little boy. I have my magnet here (*shows it*) and it will draw me to any one I wish to seek. See, it points to yonder road. I will follow it. (*Exit* CHO CHO *right.*)

ROSE

Come, good dame, we will rest within your cottage. Cho Cho will surely find your boy. Come. (*Draws her away. Exit left stage. Enter* CHO CHO, *right stage, magnet held out in hand.*)

CHO CHO

My magnet points in this direction. The Witch must have changed her course, and is making for her home in Gray Ridge Rock. (*Exit left stage.*)

ROSE

Have you seen the child?

VIOLET

No; but I found a broomstick the Witch must have dropped. (*Examines it.*)

ROSE

Yes, it is here; she has gone this way. You look for her on Dark Hollow Hill and I will go to Lost Man's Valley. (*Exeunt* FLOWERS, *left. Screams from distance. Enter* CHO CHO, *right.*)

CHO CHO

I have found the Witch and beaten her well; but she would not tell me where the boy was hidden. (*Enter* FARMER'S WIFE, *left.*)

FARMER'S WIFE

Is my boy found? (*Enter* ROSE, *right, and* BOY. BOY *runs to* FARMER'S WIFE.)

BOY

I am so sorry that I went away. I never, never will again. (*Enter* VIOLET *and other* FLOWERS, *right and left stage.*)

CHO CHO

And always drink milk, my boy, if you want to be healthy and happy.

BOY

I will, I surely will.

CHO CHO

Come Flower Children, dance for us as you do on moonlight nights, when all the world sleeps. (FLOWERS *dance.*)

[CURTAIN]

THE HOUSE THE CHILDREN BUILT

by

Eleanor Glendower Griffith

CHARACTERS

FAIRY HEALTH
CHO CHO
FIRST CHILD
SECOND CHILD
THIRD CHILD
GROUP OF CHILDREN
FIRST SCHOOL CHILD
SECOND SCHOOL CHILD
WITCH
FIRST BOY
SECOND BOY

SCENE: *The fairy garden, green bush at left of stage,* FAIRY *lying beside bush.*

FAIRY

My house, my beautiful house is gone. What shall I do?

VOICE

(*Calling from bush.*) Fairy, little Fairy! (FAIRY *rises to her knees, looks everywhere for voice.*)

FAIRY

Whose voice is that?

VOICE

I am called Education, and by some the Lovely Bird. What is your trouble? Why do you weep?

FAIRY

I had a beautiful house, lovely beyond words. A wicked Witch hath burned it to the earth. Its windows were of stained glass and the sunlight stealing in filled my house with wondrous color. Its bricks were firm and strong and dark green, glossy ivy hung from the shingled roof. In one short hour it burned. Look there beyond that lattice and see the blackened ruins of my house. (*Points to left of stage. Rises to feet.*)

VOICE

Keep up your courage, little Fairy, and I will tell you how to build anew your house. (FAIRY *dries her eyes.*)

FAIRY

How can that possibly be done?

VOICE

It can be done by the hands of little children alone. Every time a child learns to eat the right food, a brick shall be added to your house; every time a child learns to sleep in the sweet, fresh air, a shingle shall be put upon the roof, and every time a child learns to play and be happy, a colored glass shall be added to the windows.

FAIRY

But, alas! How shall we teach the children these things?

VOICE

I will go to the teachers, who are wise and good, and tell them what to do. Farewell, little Health Fairy. (*Noise in bush.*)

FAIRY

He has gone. Can it be true that little children will give me back my house? (FAIRY *flits among the flowers, trains a vine, pulls a rose, humming softly. Exit left. Enter right,* BOY, *school age, dressed in old clothes, brimless hat, bare feet, stumbles, falls flat on stage, rises to sitting posture, rubs toe.*)

BOY

Lordy! But that toe hurts me (*Examines foot carefully.*) and I have skinned it, too. It's mighty good I didn't have on my Sunday shoes or they would be skinned 'stead of my foot. I can grow more skin,

but shoe leather costs a lot of 'spensive money these days. (*Rises, limps across stage.*) Guess I'll rest myself on this here bench. (*Takes out mouth organ, plays jig. Enter* SECOND BOY, *left stage; pauses.* SECOND BOY *also ragged.*)

SECOND BOY

Some playing! Sounds like a yellow dog having a fit. (FIRST BOY *sits up angrily.*)

FIRST BOY

Bet you can't beat it.

SECOND BOY

I could beat that in my sleep. (FIRST BOY *walks over, offers mouth organ.*)

FIRST BOY

Well, then, lemme hear you play "The Star-Spangled Banner." That's a pretty piece.

SECOND BOY

I ain't playing to-day, I got a fever blister. (*Refuses mouth organ.*)

FIRST BOY

(*Scornfully.*) You ain't got gumption enough to play nothing. I seen people like you before, they know so much that their heads won't hold it all. (SECOND BOY *shakes his fist, pushing* FIRST BOY.) Who you pushing? For two pins I'd knock you into next week, but you ain't my size.

SECOND BOY

Quit it. (*Takes marbles from pocket, large agate among them.* FIRST BOY *draws near eagerly.*)

FIRST BOY

Lordy, but they are beauts. (BOYS *draw ring, start game.*)

SECOND BOY

What you doing out of school today? I hooked it.

FIRST BOY

I didn't hook it. My ma sent me to borrow an extra cup from her sister, 'cause the preacher is coming to supper. I got lost and come to this place. Who lives here, anyhow? (*Enter* FAIRY HEALTH. BOYS *start back staring.* FAIRY *advances, smiling.*)

FAIRY

How do you like my garden, boys?

FIRST BOY

Scuse me, miss, but who are you? I never did see anybody look like you. (*Walks around* FAIRY, *admiring dress, touches wings.*)

FAIRY

I am the Health Fairy and this is Fairyland, but you boys ought to be in school. Why are you here?

SECOND BOY

I hooked it, lady. My teacher's awful nice, but I got so tired hearing about how many bones was mixed up inside of me when we had our physiology lesson this morning that I didn't go back after dinner.

FAIRY

I can understand your not caring about the bones, but it's not playing fair to hook it. You see, the State pays for every day at school, and when you stay away the State pays twice and the old Witch Ignorance gains a day.

SECOND BOY

Who gains a day?

FAIRY

There is a wicked Witch called Ignorance who goes about the world doing harm to every child who listens to her. She whispered in your ear today, although you saw her not, "Don't go to school!" In her home is an immense gray rock, with sides as smooth as the blackboard in your school. On this she keeps her score. Under the names of children whom she claims as hers she had today written yours. (SECOND BOY *comes forward angrily.*)

SECOND BOY

I like her nerve, writing my name on her blackboard; but you bet, Fairy, she won't get another chance. Bones or no bones, I stay in school tomorrow. (FAIRY *lays hand on his shoulder.*)

FAIRY

That's the right spirit. (*Turns to* FIRST BOY.) And why are you out of school, my boy; did you hook it, too?

FIRST BOY

No, miss, my ma sent me to borrow another cup 'cause we ain't got but three cups, and the new preacher is coming to supper.

FAIRY

And did you get the cup?

FIRST BOY

Yes, miss, here it is. (*Puts hand in coat pocket, draws out cup, broken in two pieces, is amazed and frightened.*) I broke it when I fell down. (*Looks at broken cup.*) My ma will beat me for this. I'm afraid to go home.

FAIRY

Put the broken cup behind that green bush. (*Points to left stage.* BOY *obeys.*) Come stand beside me here. (FAIRY *raises her hand and waves it three times toward the bush.*) China cup, broken in two —Be mended now, just like new. (*To* FIRST BOY.) Go get your cup. (BOY *walks to bush, emerges with unbroken cup in hand, to center of stage.*) Take your cup home, child, and try to have your mother send you on errands out of school hours or Witch Ignorance will write your name on her gray stone blackboard.

FIRST BOY

I sure will, miss, and I'm going home on a straight bee-line before I break this cup again. (*Exit* FIRST BOY. SECOND BOY *follows him to gate, pauses.*)

SECOND BOY

Good-bye, Fairy, I'll get even with that Witch yet. (*Exit left. Enter* CHO CHO *throught gate, at right, quite excited.*)

CHO CHO

The highroad is filled with children all hurrying here. What does it mean, Fairy?

FAIRY

They are coming to build my house.

CHO CHO

To build your house? Congratulations, dear Fairy, but words fail me. Nothing but a little monkey business can express my pleasure. (*Dances, turns handsprings and cuts up generally.* FAIRY *looks on, smiling. Enter through gateway,* CHILDREN *carrying schoolbooks, hats or sunbonnets, lunch baskets—singing song or lullaby. Pause before* FAIRY.)

FIRST CHILD

I am drinking a quart of milk each day. May I help to rebuild your house, good Fairy Health?

FAIRY

You may, indeed. Pass beyond the lattice yonder. (CHILD *curtsies. Exit left stage.*)

SECOND CHILD

I eat green vegetables. May I help, too? (FAIRY *smiles assent, points to left of stage. Exit* SECOND CHILD, *waving hand to* FAIRY.)

THIRD CHILD

(*Advancing.*) I eat a lovely bowl of oatmeal for my breakfast every morning. Dear Fairy, let me add a brick unto your house.

FAIRY

With pleasure, little one; go forward to the lattice. (*Points to lattice at left. Exit* THIRD CHILD, *skipping. Group of* CHILDREN *follow* THIRD CHILD, *singing and waving hands and books to* FAIRY *and* CHO CHO.)

FAIRY

Let us follow the children, Cho Cho.

CHO CHO

Lead the way, sweet Fairy. (*Offers hand to* FAIRY. *Exit, left, talking earnestly. Enter* WITCH, *from gateway at right. Steals across stage, looks behind lattice.*)

WITCH

Alack-a-day, that Fairy Health hath stolen the children from me. Once they ate buns and drank black coffee. Now they eat oatmeal, drink milk, and even cocoa. Soon all the children in our land will be round and rosy. I must stop this Fairy house before it has too firm a foundation. (*Walks back and forth across stage, wrings hands, pauses in thought.*) I have it. As the children pass this way, I will speak to them. (*Draws box of candy from her cloak.*) This candy will persuade them to follow me. Once in my far distant home, the Fairy will be powerless to help them. (*Enter* SECOND CHILD, *through gateway at right.*)

WITCH

Good morning, pretty dear, where are you going?

CHILD

I am going to build the Fairy's house. Is this the right way? (WITCH *draws near, smiling.*)

WITCH

Don't do that, my child. (*Lays hand on* CHILD'S *shoulder.*) Come with me, I will give you coffee to drink and sweet buns. My house is more beautiful than the Fairy's, and see this delicious candy. Come with me. (CHILD *hesitates. Takes* WITCH'S *hand. Exeunt right,* WITCH *and* CHILD. *Re-enter* WITCH.)

WITCH

I have gained one child. She is now in charge of my Coal Black Imp, and will soon be far from this Fairy's help. (*Enter another* CHILD, *hands full of flowers.*)

CHILD

Can you tell me how to find the Fairy Health? I picked these flowers for her on my way to school.

WITCH

What do you want with her, my dear?

CHILD

I am helping to build her house. You know a wicked witch burned it to the ground. (WITCH *draws near, smiling.*)

WITCH

Come with me to my house. It's much more beautiful than the Fairy's, and you need never eat horrid food, like oatmeal or green vegetables. See this candy? It's quite delicious; do have some. (*Holds box to* CHILD. CHILD *draws back.*)

CHILD

No, no; the Fairy does not want us to eat candy between meals.

WITCH

Why mind that Fairy? She does not love you; come with me. (CHILD *frightened, draws back.* WITCH *roughly grabs her arm.*) You shall come with me, ugly brat. (CHILD *struggles, screams. Enter* BOYS, *right.*)

BOTH BOYS

The Witch! (*Surprised. Rush to* WITCH, *grab her arms.* WITCH *drops* CHILD, *struggles.* BOYS *hold her.*)

SECOND BOY

So you put my name on your blackboard! I said I'd pay you for it. (*Shakes* WITCH. *Enter* CHO CHO *and* FAIRY, *left.* FAIRY *moves swiftly toward* WITCH. *Waves her hand above* WITCH'S *head, gazing steadily into* WITCH'S *eyes.* WITCH, *frightened, stunned. Staggers throught gate. Exit right.* FAIRY *raises* CHILD. *Comforts her. Dries eyes.*)

FAIRY

Follow that Witch, Cho Cho, and see if there is any other child in her wicked power. (*Exit* CHO CHO, *right.*) Come see my house, dear child, you shall add a brick to its walls. (*Takes* CHILD'S *hand. Exeunt* FAIRY *and* CHILD, *left.*)

FIRST BOY

Come on, let's go see this Fairy house. (*Exeunt* BOYS, *left. Enter* CHO CHO *at right with lost* CHILD. CHILD'S *clothes torn, hair disarranged, crying.*)

CHO CHO

Do not cry, little one, you are safe in the Fairy's garden. The old Witch Ignorance cannot harm you here. (*Enter* FAIRY, *left, through lattice. Sees* CHILD.)

FAIRY

My dear, my dear, what happened to you? (*Puts arms around* CHILD.)

CHO CHO

The Witch had persuaded her to leave your garden, Fairy, and the Coal Black Imp had dragged the Child through tangled underbrush.

FAIRY

I hope you punished them.

CHO CHO

That I did. The Imp's long tail I tied to the Witch's back hair, and left them struggling to be free. (*Laughs.*) They were indeed a funny sight.

FAIRY

I cannot pity them, the Witch is so cruel to my children, but let's forget her, and dance among my flowers to show our happiness. (CHO CHO *bows before* FAIRY, *takes her hand. Enter other* CHILDREN *and* BOYS *from left.* FAIRY *and* CHO CHO *lead march of dance.* BOYS *dance together, cut capers.*)

[CURTAIN]

THE MAGIC OAT FIELD

by

Eleanor Glendower Griffith

CHARACTERS

Fairy Health
Persian Cat
Cho Cho
Play Elf
Witch
School Child
Six Children

Scene: *The* Fairy's *garden, rustic bench or rose arbor, center stage at back. Garden gate at right. Lattice left,* Fairy *seated in rose arbor.*

(*Enter* Cho Cho.)

Cho Cho

I seek Fairy Health; does she live here? (Fairy *rises and comes forward.*)

Fairy

I am Health. (Cho Cho *draws card from pocket—hands it to* Fairy—Fairy *reads card.*) Cho Cho, the Friend of Children. Welcome, Cho Cho. (*Shakes hands.*)

Cho Cho

I come to view the wonders of your garden and to learn from you the secrets of a child's heart. (Fairy *and* Cho Cho *walk to rose arbor—seat themselves.*)

CHO CHO

Tell me, good Fairy, how to make the children healthy and happy. I have long loved little children, and it grieves me deeply to see in our schools pale faces and thin bodies. What is the reason that all children are not healthy and happy?

FAIRY

The children will never be healthy and happy until they eat the right food. All the girls and boys who helped to build my house are eating a bowl of delicious oatmeal and milk at breakfast. I have a field of ripening oats, and as long as these oats grow and are beautiful, the oat fields in all this country will flourish and bear grain, but if by any chance a blight should come to my oats, all other oats would die. Then, little children far and near would cry for oatmeal and there would be none to give them.

CHO CHO

May I see your oat field?

FAIRY

You may, indeed. (*Rises and walks toward lattice,* CHO CHO *following.*) I love to show my oats, for they are very beautiful. (*Exeunt* FAIRY *and* CHO CHO *at left stage. Enter a* PERSIAN CAT *at right.*)

PERSIAN CAT

This must be the Fairy's garden, but it seems deserted. I will rest here beside the Rose Arbor until she returns, for I have something to tell her. (*Enter* FAIRY *and* CHO CHO *from left.* FAIRY *weeping,* CHO CHO *troubled.*)

FAIRY

My lovely oats are black and shriveled. (*Sobs.*) Some blight has fallen upon them. (CAT *comes forward, bows low before* FAIRY.)

CAT

Be not discouraged, lovely Fairy, your oats have been destroyed by a wicked Witch named Ignorance, but she shall be caught and punished. Do not weep, for when this Witch is fast bound, your oats will spring to life and flourish as never before.

CHO CHO

How did so evil a Witch pass unseen through the Fairy's garden? (CAT *points to gate at right.*)

CAT

She came through yonder gateway. I was walking by your garden last night and saw her enter. In her hand she carried a large, strong box. The moon was brilliant and I could see each lovely bush and flower, as I crept after the Witch. I saw her open the box, the tiny insects spring forth and fly toward your oat field. The Witch laughed a harsh laugh, and said, "Go, little imps, work quickly for your time is short." I understand magic, Fairy, and can change at will into any shape that pleases me, so in the twinkling of an eye, I became a witch, too, and walking slowly forward, I said, "A fine night, Madame Witch; what do you here?" The old Witch jumped when she heard my voice, but seeing it was only a witch like herself, she grinned horribly and said, "I have persuaded hundreds of children to stop eating oatmeal, and every time a child refuses oatmeal one of these little imps is born. Before tomorrow night the Fairy's oat field will be withered and dead. One thing only can stop those imps of mine," she chuckled. "What is that, O powerful Witch?" I asked. "I must be bound fast with chains of steel. If such a thing could happen my imps would quickly die, the children eat oatmeal again, and the field regain its beauty; but, ha! ha! no one can bind me." She looked so evil and grinned so horribly that I turned from her in disgust and went to my home.

FAIRY

(*Wringing her hands.*) What shall I do? Tell me, wise Cat.

CAT

I am your friend, Fairy; follow me and I will show you the Witch's home.

CHO CHO

I must go, too, for together we can overpower this Witch; but if you were alone her evil magic might prove a match for you, brave Cat.

CAT

I shall be glad to have your company, Cho Cho; one needs a comrade on a dangerous journey. (*All walk toward gate. Exeunt. Enter left*

stage, the PLAY ELF, *a sprite, dressed in green. Enters dancing or skipping.*)

PLAY ELF

What a lovely garden. (*Flits around stage.*) An ideal place to play but no children. I'll rest until the school children pass this way. (*Enter* CHILDREN, *six or eight, at right stage.*)

FIRST SCHOOL CHILD

Let's play something.

SECOND SCHOOL CHILD

I'm tired of all the old things we play.

THIRD SCHOOL CHILD

So am I, and tried of everything. (*Throws books down.* PLAY ELF *comes forward among* CHILDREN.)

PLAY ELF

Suppose I teach you a new game. (CHILDREN *stare at* ELF.)

CHILDREN

Who are you?

PLAY ELF

I am called the Elf of Play. I live in a beautiful country, where flowers bloom and the land is flooded with sunshine. In my country children play all day long and sing as they play. Shall I teach you a game?

CHILDREN

Yes! Yes! (PLAY ELF *takes chalk from dress—draws a line in center of stage.*)

PLAY ELF

Now, children, the game begins like this. (*Turns to* FIRST CHILD.) What do you drink for your breakfast?

FIRST CHILD

I drink coffee.

PLAY ELF

Too bad, too bad; you stand on the right side of the chalk line. (CHILD *moves to place.*) Who drinks milk?

SECOND CHILD

I do.

PLAY ELF

Go to the left side of the line. (CHILD *takes position, facing* FIRST CHILD.) Does any one eat oatmeal or other cereal for breakfast?

THIRD CHILD

Every morning I eat cereal.

PLAY ELF

Good, you go behind my little friend who drinks milk. Put your arms around her waist. (CHILD *moves to place.*) That's right. What do you eat? (*To the* FOURTH CHILD.)

FOURTH CHILD

Buns from the corner store.

PLAY ELF

Wrong, all wrong. (*Shaking her head.*) Your place is behind coffee. (CHILD *takes position,* PLAY ELF *directing her.*)

PLAY ELF

Just two more children—what do you eat for lunch?

FIFTH CHILD

My mother has fried meat.

SIXTH CHILD

We have green vegetables.

PLAY ELF

Green vegetables belong with milk and cereal. (*To* CHILD.) Take your place behind them. (*To* FIFTH CHILD.) You go to coffee and buns. (CHILDREN *now stand facing each other, three to three, arms around waists.*)

PLAY ELF

Now, coffee and milk, clasp hands; when I count three, pull as hard as ever you can; the strongest will pull the other over the chalk line.

PLAY ELF

Are you ready?

CHILDREN

(*Excitedly.*) Yes, Yes!

PLAY ELF

One, two, three, pull! (*Coffee and milk pull. Slowly coffee—* FIRST CHILD—*is pulled over the line and* CHILDREN *tumble together, all laughing.*)

PLAY ELF

(*Clapping hands.*) Milk, cereal and green vegetables are always stronger than coffee, buns and fried meat. Won't you children promise me to give up coffee, buns and fried meat?

CHILDREN

We will, indeed.

PLAY ELF

Then catch me in a game of "Tag." (PLAY ELF *dodges* CHILDREN, *who try to catch her as she passes, and exit, left stage, followed by* CHILDREN, *all laughing.*)

[CURTAIN]

SCENE II: *The* FAIRY'S *garden. Enter* FAIRY, *right, limping. Seems exhausted.*

FAIRY

Oh, dear! Oh, dear me! (*Sinks down upon bench in arbor.*) I have walked until I am too weary to move. (*Enter* SCHOOL CHILD, *carrying books, looks at* FAIRY.)

SCHOOL CHILD

What is wrong, dear Fairy, you look so tired?

FAIRY

Come rest beside me, little one, and I will tell you. (CHILD *draws near—sits at* FAIRY'S *feet.*) I had a lovely field of oats that grew and flourished within my garden. Last night a Witch destroyed every blade of grain. It lies beyond that lattice. (*Points.*) Cho Cho and the Persian Cat started in pursuit of her many hours ago, and I accompanied them. We traveled through a sweet-scented forest for weary miles until at last we reached her home, but she was not there. One of her imps who travels swiftly warned the Witch and she had gone to Devil's Mountain, where she thinks to hide. The Persian Cat and my friend, Cho Cho, have followed her and I hope soon to hear news from them.

CHILD

What shall we eat for breakfast, Fairy Health, if all the oats are dead?

FAIRY

When the Witch is bound fast the oats will spring to life, more beautiful than ever.

CHILD

Oh! Fairy. Suppose they do not catch her? (*Clasps her hands distressed.*)

FAIRY

But they will, my dear.

CHILD

Can I do anything to make your oat field gain its health? Let me help.

FAIRY

Yes, you can help. Every child can help, even the smallest. The Witch comes to children at breakfast time and whispers in their ears: "Don't eat oatmeal and milk." Many little boys and girls listen to her voice and leave their bowl untouched. Every time this happens a tiny black insect is born, which helps the Witch to destroy my oats. You, little one, can go to school and tell the children all about this wicked Witch. (CHILD *jumps up excitedly.*)

CHILD

I will go now. (*Crosses to lattice, left, waves hand to* FAIRY.) Good-bye, I will soon be back. (*Exit. Noise—shrill cries from right of stage.* FAIRY *rises.*)

FAIRY

What can that be. (*Enter* CHO CHO *and* CAT, WITCH *between them, bound with chains, struggling.*)

CHO CHO

Stand there, old hag, until I tell the Fairy how I caught you. The Cat and I found this Witch hiding within a deep dark cave and dragged her out. She vowed by everything in earth and heaven that she never saw your oat field, but we knew better than to believe her.

FAIRY

How wicked she must be.

CAT

What shall we do to punish her, good Fairy? You shall decide.

FAIRY

She can do no harm where she is, bound with steel chains, so you, Cho Cho, and you, dear Persian Cat, punish her no more, but send her forth to her home.

CHO CHO

No, Fairy, she deserves a good flogging. Don't you think so, Cat?

CAT

She well deserves it, but the Fairy shall decide.

FAIRY

(*Lays hand on* CHO CHO.) For my sake, Cho Cho, let her go.

CHO CHO

Go then, you ugly Witch, out of my sight quickly, for I long to beat you black and blue. (WITCH *hobbles off stage, muttering. Enter* CHILD, *left, followed by other* SCHOOL CHILDREN, *carrying books, hats and flowers.*)

CHILD

I have told them, Fairy, about the Witch.

CHILDREN

And we will never listen to her again.

FAIRY

Then let us dance and be happy. Come, dear Cat. (*Takes* CAT'S *hand, leads dance, followed by* CHO CHO *and* FIRST CHILD. *Other* CHILDREN *join in dance.*)

[CURTAIN]

Chapter Ten: ON SINGING AND DANCING

IN ENGLISH COUNTRY SIDES·1850

SINGING and dancing are just as surely "languages of a child's being" as drawing or imitative acts and make-believe. Both as natural activities and as arts, they are closely allied to dramatic expression in all its stages of development. In the first stage, that of play activity pure and simple, come the little rhythmic plays, composed of song plays and folk dances "that have been sung, danced and played by countless generations of children, who have handed them down, a priceless heritage." [1]

Rhythmic dancing.

In rhythmic dances, young children are given an opportunity to use their "only mastered language—namely movement" to express moods. They leap for joy, and run with desire to reach their wonderful land of play.[2] They express reverence by showing how they walk to church or sit during silent prayer.[3]

Dramatic games and dances.

In dramatic games and dances we see the beginning of plot interest. Except for the music, little children can work out for themselves plots for singing games and dramatic dances based on "Mother Goose" and stories like "Goldilocks" and "Little Red Riding Hood." Sometimes the children pantomime the action to the rhythm of the music, sometimes the music accompaniment is provided only by singing. The chil-

[1] C. Ward Crampton in *The Song Play Book,* by Crampton and Wollaston.
[2] "Going out to Play," by Elizabeth Rose Fogg in *Rhythms of Childhood.*
[3] "Going to Church—Reverence," by Elizabeth Rose Fogg in *Rhythms of Childhood.*

dren are interested in dramatic games and dances because through rhythmic movement, they can portray moods and relate their own possible experiences. In a dramatic dance based on "Jack and Jill," the children skip joyously around in a circle to music, then on a certain beat they all fall down and "boo hoo." This game "is typical of an experience common to us all. We remember starting off to school on a fine morning with very clean clothes, with lunch basket filled and with such happy hearts that we couldn't help skipping along. But we stubbed our toes—it was all over." [4]

Singing.

We express moods like joy, sadness and reverence through singing, just as we portray them through movement. We may sing for joy just as we may dance for joy. In singing games we get the two activities combined just as we so often see them combined in life. There is nothing more natural than to see a child singing and dancing down the street. Singing, however, is used in the school as an activity in itself, and a joyous activity it is. Some of us will never forget the country schoolroom on a frosty morning when the breath of our singing hung in the air, a palpable symbol of the gusto, the hearty whole-souled abandon with which we expressed our overflowing animal spirits after a long brisk walk through snow and wind.

Singing and dancing in the play as an art form.

In the more advanced stage of dramatic expression singing and dancing are sometimes used in the action with direct bearing on the working out of the plot or as auxiliary action for atmosphere or diversion. The beggar's song and dance in the third scene of "The Riddle" is clearly auxiliary. The lullaby in the "Bag of Fresh Air Dreams" lends atmosphere to the play, but it also has a bearing on the story in that it places the time of the action at once, and forecasts the delicate

[4] Caroline Crawford, *Dramatic Games and Dances* "Jack and Jill," Page 26. Music by Elizabeth Rose Fogg.

fairy-like quality of the little play. In "How Prince Joy Was Saved" the singing of the "Little Vegetable Men" has a direct bearing on the plot since it announces the turning of the tide of battle.

Musical plays.

In children's plays in which all the action and dialogue are set to music, we can get a rollicking carnival spirit in the movement of the play. A play of this kind is easy to rehearse as children learn lines very quickly when they are set to music and the characterization and plot are usually extremely simple as in "The Road to Grown-up Town."

The songs in this book.

The songs that we give in this book have been used very successfully with children of the elementary school age. The words are easily learned and the jolly swing of the folk-song tunes delights the child. Teachers may use them not only in their regular music periods but in opening exercises and in health plays and pageants. The more appropriate the action that is introduced into the singing of the song the better; and simple folk dances or marches may be used as second verses or encores. The song on page 254 can and often should be used as a Round and the additional verses should be acted while being sung.

Singing and health.

There is no subject more easily correlated with health than singing and nothing so essential to good singing as health. Of course, the *real correlation* of health with singing does *not* lie in actually singing about health. It means the emphasis on posture, breathing, good air, and *joyful emotions while singing.* If our children are taught to sing healthfully, then a real correlation has been brought about. A great deal depends on the teacher. Singing may turn out to be a dull exercise unless the teacher enters into the spirit of it with the children.

THE ROAD TO GROWN-UP TOWN

CHARACTERS

PROLOGIST
JOY
SCHOOL CHILDREN
ROADMAKERS (*in order of appearance*)
1. CLEANLINESS
2. WATER
3. TOOTHBRUSH
4. HOP SKIPPERS
5. MILKMEN
6. NID-NODDERS
7. VEGETABLES AND FRUITS

Not less than fifteen children in each group and more if desired.

PROLOGUE

Over hills from Grown-up Town
Joy runs in her russet gown,
Trailing wisps of golden laughter
That all children follow after.

"You shall make a little play,"
Greenwood branches heard her say,
"Jolly songs and happy dances
Where the sunlight nods and glances.

"When the pretty play is done
Smile and bow to everyone
And up the little hills and down
Follow Joy to Grown-up Town."

SCENE: *Stage completely filled with seven barriers erected across it, from left to right. In the rear of the stage, hidden by the barriers, an exit marked "Grown-up Town." The barriers one to seven may be made of bushes, brush, vines or narrow strips of colored crepe paper. The color of each barrier should match the color of the costumes of the* ROADMAKERS *removing it.*

(JOY *enters right, skipping and leading group of children, skipping two and two.*)

ALL

(*Sing: Tune, "I saw three ships a-sailing."* [5])

This road goes up to Grown-up Town,
Grown-up Town, Grown-up Town,
This road goes up, this road goes down
To Grown-up Town in the morning.

In Grown-up Town are castles fair,
Castles fair, castles fair,
And happy children find them there,
In Grown-up Town in the morning.

(JOY *turns to lead children, up stage, center. Encounters barrier.*)

JOY

(*Speaks.*)

But oh, dear me,
It's plain to see
I've lost my way.
Alack-a-day!
I know! I'll call
The short and tall,
And large and small
Roadmakers all,
To help me clear
A roadway here
Both safe and sweet
For children's feet
To follow, follow,

[5] From *The Baby's Opera,* Frederick Warne and Company, New York.

Up hill and down,
By field and hollow
To Grown-up Town.

(CLEANLINESS ROADMAKERS *enter left.* CLEANLINESS ROADMAKERS *and* JOY *sing: Tune, "Punkydoodle and Jollapin."* [6])

JOY

Oh, little roadmaker men, meeny mode,
How do you make me a fine clean road?

CLEANLINESS ROADMAKERS

We make it with water,
We make it with tubs,
We make it with towels
And plenty of rubs.
We make it with soap
For a girl and a boy,
Oh hicky nickety nocky Joy.

(CLEANLINESS ROADMAKERS *and* CHILDREN *remove first barrier.* ROADMAKERS *take position at right side of stage near front.*)

JOY

(*Points at second barrier, speaks.*)

But oh, dear me,
Another bar
To clear away!
Before we see
The castle crown
Of Grown-up Town,
The evening star
Will lock the day
Behind the little
Hills of night;
Unless we hurry while it's light.

(*Calls.*)

Roadmaker men,
Roadmaker men,
Little brothers

[6] From *St. Nicholas Song Book,* The Century Company, New York.

Of the others,
We must have help again.

JOY

(*Sings: Tune, "Little John, Bottlejohn."*[7])

Little roadmakers who take a long nap
In the earth till we wake you up,
With a bucket or pump or a fountain or tap,
And catch you in glass or in cup.
Will you make for me a highroad free
Up hill and up hill and down,
Oh little roadmaker men, pretty roadmaker men,
Straight into Grown-up Town?

(WATER ROADMAKERS *enter right during song.* JOY *and* WATER ROADMAKERS *sing: Tune, "Punkydoodle and Jollapin."*)

JOY

Little roadmaker men, meeny mode,
How do you make me a fine clean road?

WATER ROADMAKERS

We make it with water
Both inside and out
Four glasses a day
You must drink without doubt.
We're sure that it's pure
For a girl and a boy,
Oh hicky nickety nocky Joy.

(WATER ROADMAKERS *and* CHILDREN *remove second barrier.* WATER ROADMAKERS *take position at left side of stage near front.*)

JOY

(*Points at third barrier, speaks.*)

But oh, dear me,
Another bar
To clear away!
Before we see
The castle crown

[7] From *St. Nicholas Song Book.*

Of Grown-up Town,
The evening star
Will lock the day
Behind the little
Hills of night
Unless we hurry while it's light.

(*Calls.*)

Roadmaker men,
Roadmaker men,
Little brothers
Of the others
We must have help again.

JOY

(*Sings: Tune, "Little John, Bottlejohn."*)

Little roadmakers who live upon shelves
With a brush and a shining cup,
And who make all the teeth very proud of themselves
By brushing them down and up.
Will you make for me a highroad free
Up hill and up hill and down,
Oh little roadmaker men, pretty roadmaker men,
Straight into Grown-up Town?

(TOOTHBRUSH ROADMAKERS *enter left during song.* JOY *and* TOOTHBRUSH ROADMAKERS *sing: Tune, "Punkydoodle and Jollapin."*)

JOY

Oh little roadmaker men, meeny mode,
How do you make me a fine clean road?

TOOTHBRUSH ROADMAKERS

We make it with brushes
To scrub the teeth white,
We make it at morning,
We make it at night,
We make it down up
For a girl and a boy,
Oh hicky nickety nocky Joy.

(TOOTHBRUSH ROADMAKERS *and* CHILDREN *remove third barrier.* TOOTHBRUSH ROADMAKERS *take position up stage, right, just beyond* CLEANLINESS ROADMAKERS.)

JOY

(*Points at fourth barrier, speaks.*)

But oh, dear me,
Another bar
To clear away!
Before we see
The castle crown
Of Grown-up Town,
The evening star
Will lock the day
Behind the little
Hills of night
Unless we hurry while it's light.

(*Calls.*)

Roadmaker men,
Roadmaker men,
Little brothers
Of the others,
We must have help again.

(HIP HOP SKIPPERS *enter right.* JOY *and* HIP HOP SKIPPERS *sing: Tune, "Sweet Red Rose."* [8])

JOY

Good morning, Hip Hop Skippers,
Where must all children play
To make the road to Grown-up Town
A healthy happy way?

HIP HOP SKIPPERS

To make the road to Grown-up Town
A healthy happy way,
Each child must play out doors, out doors,
A part of every day.

(HIP HOP SKIPPERS *and* CHILDREN *remove fourth barrier.* HIP HOP SKIPPERS *take position up stage left, just beyond* WATER ROADMAKERS.)

[8] From *St. Nicholas Song Book.*

JOY

(*Points at fifth barrier, speaks.*)

But oh, dear me,
Another bar
To clear away!
Before we see
The castle crown
Of Grown-up Town,
The evening star
Will lock the day
Behind the little
Hills of night
Unless we hurry while it's light.

(*Calls.*)

Roadmaker men,
Roadmaker men,
Little brothers
Of the others,
We must have help again.

(MILKMEN *enter left.* JOY *and* MILKMEN *sing: Tune, "Sweet Red Rose."*)

JOY

Good morning, little milkmen,
Now won't you tell me true
To build a road to Grown-up Town,
What must all children do?

MILKMEN

To make the road to Grown-up Town
A healthy, happy way,
Each child must drink and drink and drink
A pint of milk each day.

(MILKMEN *and* CHILDREN *remove fifth barrier.* MILKMEN *take position up stage right, just beyond* TOOTHBRUSH ROADMAKERS.)

JOY

(*Points at sixth barrier, speaks.*)

But oh, dear me,
Another bar

To clear away!
Before we see
The castle crown
Of Grown-up Town,
The evening star
Will lock the day
Behind the little
Hills of night
Unless we hurry while it's light.

(*Calls.*)

Roadmaker men,
Roadmaker men,
Little brothers
Of the others,
We must have help again.

(NID-NODDERS *enter right.*)

JOY

(*Sings: Tune, "Cradle Song."* [9])

Hark, oh hark,
A sleepy lark,
Is singing in the greenwood park,
Who can make a way to take
The children safely through the dark?
Lamps are lit,
And children flit
Up the stairs to sleep a bit.
Off they go
To Dreamland, Oh!
Who will help them enter it?

(NID-NODDERS *sing: Tune, "Sleep Song."* [10])

NID-NODDERS

We are Nid-Nid-Nodders,
We light the dark lane
With blue and golden dreams
Of the sun and the rain.

[9] *St. Nicholas Song Book.* Page 15.
[10] Page 253 of this book.

Windows wide open,
A bed smooth and white,
Of sleep we make a beautiful
Road through the night.

(NID-NODDERS *and* CHILDREN *remove sixth barrier.* NID-NODDERS *take position left, just beyond* HOP SKIPPERS.)

JOY

(*Points at last barrier, speaks.*)

But oh, dear me,
Another bar
To clear away!
Before we see
The castle crown
Of Grown-up Town,
The evening star
Will lock the day
Behind the little
Hills of night
Unless we hurry while it's light.

(*Calls.*)

Roadmaker men,
Roadmaker men,
Little brothers
Of the others,
We must have help again.

(VEGETABLE *and* FRUIT ROADMAKERS *enter.*)

JOY

(*Sings: Tune, "Little John Bottlejohn."*)

Little roadmakers in jackets of pink,
And green and bright yellow and brown,
And who hold up your heads to the rain for a drink
Or laugh when you tumble down.
Will you make for me a highroad free
Up hill and up hill and down?
Little roadmaker men, pretty roadmaker men,
Straight into Grown-up Town?

(JOY *and* VEGETABLE *and* FRUIT ROADMAKERS *sing: Tune, "Punkydoodle and Jollapin."*)

JOY

Little roadmaker men, meeny mode,
How will you make me a fine green road?

VEGETABLE AND FRUIT ROADMAKERS

We make it with spinach
And apples and beans,
With carrots and lettuce
And onions and greens.
Potatoes and prunes
For a girl and a boy,
Oh, hicky nickety nocky Joy.

(VEGETABLE AND FRUIT ROADMAKERS *and* CHILDREN *remove last barrier.* VEGETABLE AND FRUIT ROADMAKERS *take position right, just beyond* MILKMEN. CHILDREN *are in group down stage left.* JOY *stands down stage right.*[11] *When last barrier is down back drop is shown with exit cut in center and above it "Grown-up Town" printed. Through this exit all march at end.* CHILDREN *and* JOY *sing: Tune, "Punkydoodle and Jollapin."*)

CHILDREN

Oh Nicky Joy in your russet gown,
Who will go with us to Grown-up Town?

JOY

(*Points at* VEGETABLE AND FRUIT ROADMAKERS.)

These will go with you,
And see that you eat
Carrots and spinach
And oranges sweet.

(*Points at* NID-NODDERS.)

These will go with you,
And put you to bed,
Oh children, sleepy head, sleepy head.

[11] See diagram for positions just before Grand March.

CHILDREN

Oh Nicky Joy in your russet gown,
Who will go with us to Grown-up Town?

JOY

(*Points at* MILKMEN.)

These will go with you,
And to you will give
Nice creamy milk
For as long as you live.

(*Points at* HIP HOP SKIPPERS.)

These will go with you in rain and in sun,
Oh children, rinny run, rinny run.

CHILDREN

Oh Nicky Joy in your russet gown,
Who will go with us to Grown-up Town?

JOY

(*Points at* TOOTHBRUSH ROADMAKERS.)

These will go with you,
Brush up and brush down,
Oh children marching
To Grown-up Town.

(*Points at* WATER *and* CLEANLINESS ROADMAKERS.)

These will go with you,
Without and within,
Oh children, ninnychin, chinnychin.

(*As* JOY *indicates different* ROADMAKERS *in song,* CHILDREN *in that group form line across stage; lines facing alternately right and left: See diagram.* CHILDREN *form in line in front of* ROADMAKERS *facing right.* JOY *leads line as march begins and leads in big circle each line follows line in front, making a zig zag which finally unwinds into circle. Joy leads the march twice around stage, then all exeunt through door, center back.*)

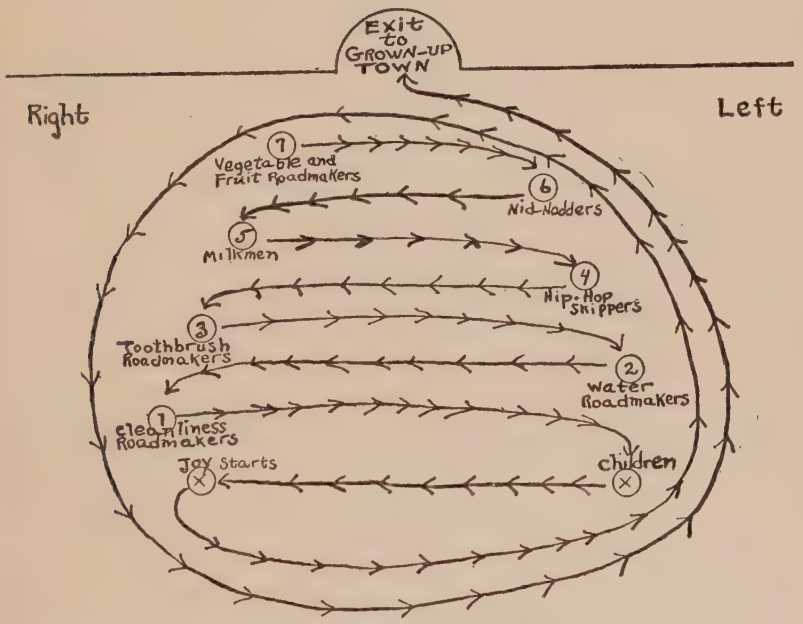
ALL

(*Sing: Tune, "Milk Song."* [12])

March, march up the hills and down
Along the road all together.
Joy leads in her russet gown
In fair and showery weather.
The left foot first, a merry song,
Oh, that is how we march along.
The castles fair, we shall find them there
In Grown-up Town in the morning.

(*All exeunt through entrance to "Grown-up Town" singing. Continue singing off stage until last* ROADMAKER *makes exit.*)

[12] Page 252 of this book.



THE GRAND MARCH

WEAVER OF DREAMS [13]

by

Mrs. Alice Dietz

Assistant Director of Recreation, Minneapolis Park System, Minneapolis, Minnesota.

This pageant, given under the direction of the Recreation Department of the Board of Park Commissioners of Minneapolis,[14] was first presented at the Lyndale Rose Gardens. One thousand children participated representing twenty-four city playgrounds. The episodes in the Pageant were portrayed by dances in pantomime.[15]

Pageant Outline

EPISODE I

SCENE: *Near the Dream Gate on the way to the "Land of Nod"*

TIME: Bedtime

"The old Sandman comes with his bag of sand,
To scatter to and fro,
As he plods along little sleepy heads,
To the 'Land of Nod' must go."

Goodnights have been said and all the little children are following the Sandman to the "Land of Nod." Suddenly there appears to them the Weaver of Dreams, who opens the gate and summons the loveliest dreams of childhood to appear. Oblivious of this, the Sandman continues on his way alone.

[13] Copyright by Mrs. Alice Dietz. Used by her permission.

[14] K. B. Raymond, Director of Recreation.

[15] Arrangements for securing detailed descriptions of these dances may be made with Mrs. Dietz. Mrs. Dietz has also written the following large city pageants: "The Magic Wand," "Wedding of the Fairies," "Lost in Toyland" and "Once Upon a Time."

Music in this Episode:

America . . . . . *Carey*
Overture, William Tell . . . . . *Rossini*
Wyoming Lullaby (*for Processional*) . . *Williams*

EPISODE II

Weaver of Dreams

"Dream-dust, dream-dust, I will scatter it everywhere.
Making dreams, wonderful and rare,
Come, fairies, come from the Dreamland Gate,
Weave the dreams, the children's dreams, for children wait."

Dance of the Dream Fairies
Music: Forest Whispers . . . . . *Losey*

EPISODE III

The Dreams

The First Dream: Birdville

"Tis time, oh bees and bright birds and flowers,
To dance for us during the mystic hours;
Butterfly wings that are golden in hue,
The Peacock in beautiful green and blue.
Parrot and Blue-jay will let you peep,
And see the land where the birdies sleep."

Dance of the Baby Birds

CHARACTERS

Mother Bird
Robin
Blue-Jay
Dove
Owl
Parrot
Peacock

Music: WARBLER'S SERENADE . . . . . *Perry*

Dance of the FLOWERS
Music: IN LOVER'S LANE . . . . . *Pryor*

Dance of the BEES AND BUTTERFLIES
Music: WHISPERING WILLOWS . . . . *Victor Herbert*

The Second Dream: OCEAN SPRITES

"Once there lived a fair mermaid,
Far, far down in a cave of the sea;
Bright her lips as the scarlet coral,
And her hair as black as could be.
Like a fish she swam the waters,
Like a fish a tail she wore;
Once she brought her sea friends with her
And they played upon the shore."

Dance of the OCEAN WAVES
with NEPTUNE'S DAUGHTER, CRABS, MUD TURTLES, AND WATER BABIES.
Music: KISS-A-MISS . . . . . *Maurice Barons*

The Third Dream: FRUITLAND

Dance of the GRAPES
Music: THE GLIDING GIRL . . . . . *Sousa*

Dance of the PRUNES
Music: (*Be sure and rag it*) LE ROULI ROULI . . . *Schwartz*

FRUIT BASKET *Dance*
Music: RONDINO . . . . . *Beethoven*

The Fourth Dream: TOY-TOWN

"Now I'll take you to Dream-Toy-Town
Where the dream toys dance and play,
Here within the Dreamland Gate,
All the lovely Dream-toys wait."

Dance of the JAP DOLL
Music: LA MOUSME . . . . . *Fouquet*

FIRE *Dance*
Music: SPARKLETS . . . . . *Miles*

INDIAN *Dance*

INDIAN CHIEF

Music: NAJO . . . . . *Wiedoeft-Halliday*

Dance of the FRENCH DOLLS

Music: FRECKLES . . . . . *Billy Murray*

Dance of the JUMPING JACKS (*Jubilee Dance*)

Music: IN LILAC TIME . . . . . *Engelmann*

March of MECHANICAL TOYS

Music: TENTH REGIMENT MARCH . . . *R. B. Hall*

EPISODE IV

The children make so much noise at the joy of the Toyland Scene, that the Sandman hears them and returns to find his children being entertained by the Weaver of Dreams. He sends the Weaver through the gate and securely locks it and all the little Sleepy Heads follow him safely into the "Land of Nod."

"Oh! Oh! where the Sandman goes,
Everyone wonders and nobody knows,
To the 'Land of Nod' they're on their way,
Lullaby calls them and happy are they."

MUSIC *for review of characters:*

GRAND MARCH . . . . . *Barnard*

A TRIP TO HEALTHLAND

by

Charlotte M. Yonge

TUNE: "On the Green Carpet" or "Oats, Peas, Beans and Barley Grow."

DIRECTIONS: *Place a child to represent each city or town in "Healthland" similar to layout of towns as shown on the "Map of Healthland." (See Map.) Place one child several feet away from the child representing* BATHTUBVILLE. *This one child is to represent the* HEALTHLAND FLYER. *One child represents the* HEALTH FAIRY. *Place the remaining children in a circle between* BATHTUBVILLE *and the* HEALTHLAND FLYER, *surrounding the* HEALTH FAIRY.

(CHILDREN *in circle clasp hands and go around singing.*)

On the green carpet here we stand,
Take the Fairy by the hand

(*Take* FAIRY *into the circle.*)

She can tell us for she'll know
The things that are best to make us grow.

(CHILDREN *drop hands and break ring.* FAIRY *moves toward* BATHTUBVILLE, *the rest of the children following. Surround child representing this city.*)

A bath each morning we should take

(*Business of washing.*)

To make us bright and wide awake.
Then brush our teeth so carefully

(*Business of brushing teeth.*)

And make them clean as they can be.
Now for our breakfast we should eat

(*Business of eating.*)

Fruit and cereal, not too sweet.
Cocoa or milk may be our drink,

(*Business of drinking.*)

But never of coffee must we think.

Now we are ready to start the day.
Here comes the Flyer, let's ride away.

(FLYER *choo-choos to* CHILDREN *and stops.*)

Off to Healthland let us go,
Where fruits and vegetables grow.

(FAIRY *takes her place behind* FLYER *and* CHILDREN *form in line clasping each other around waist and choo-choo from city to city surrounding the city of which they sing. At end of each verse that particular city joins the train.*)

Drinkwater first on Sparkling Creek,
A beautiful spot all tourists seek,
Because they know without a doubt
That water they cannot live without.

Orange Valley takes its name
From golden fruit of world-wide fame.
Young and old this fruit desire,
For of its taste they never tire.

This is the city of Oatmealo
Where the breakfast cereals grow.
We never say "We don't like that,"
Because it helps to make us fat.

Hot Soup Springs the next in line,
Where the tourists like to dine,
Because they know this kind of food
Is very healthful, pure and good.

Now we stop at Spinach Green.
In iron this village reigns supreme.

Vigor and strength it gives to all,
And helps to make us big and tall.

Play Meadows next as we all know
Is where we children love to go.
Plenty of sleep and work and play
Will make us happy, healthy and gay.

Next we stop at Milky Way
Where healthy children come each day.
Those who live here love to sing
Of how they defeated the Coffee King.

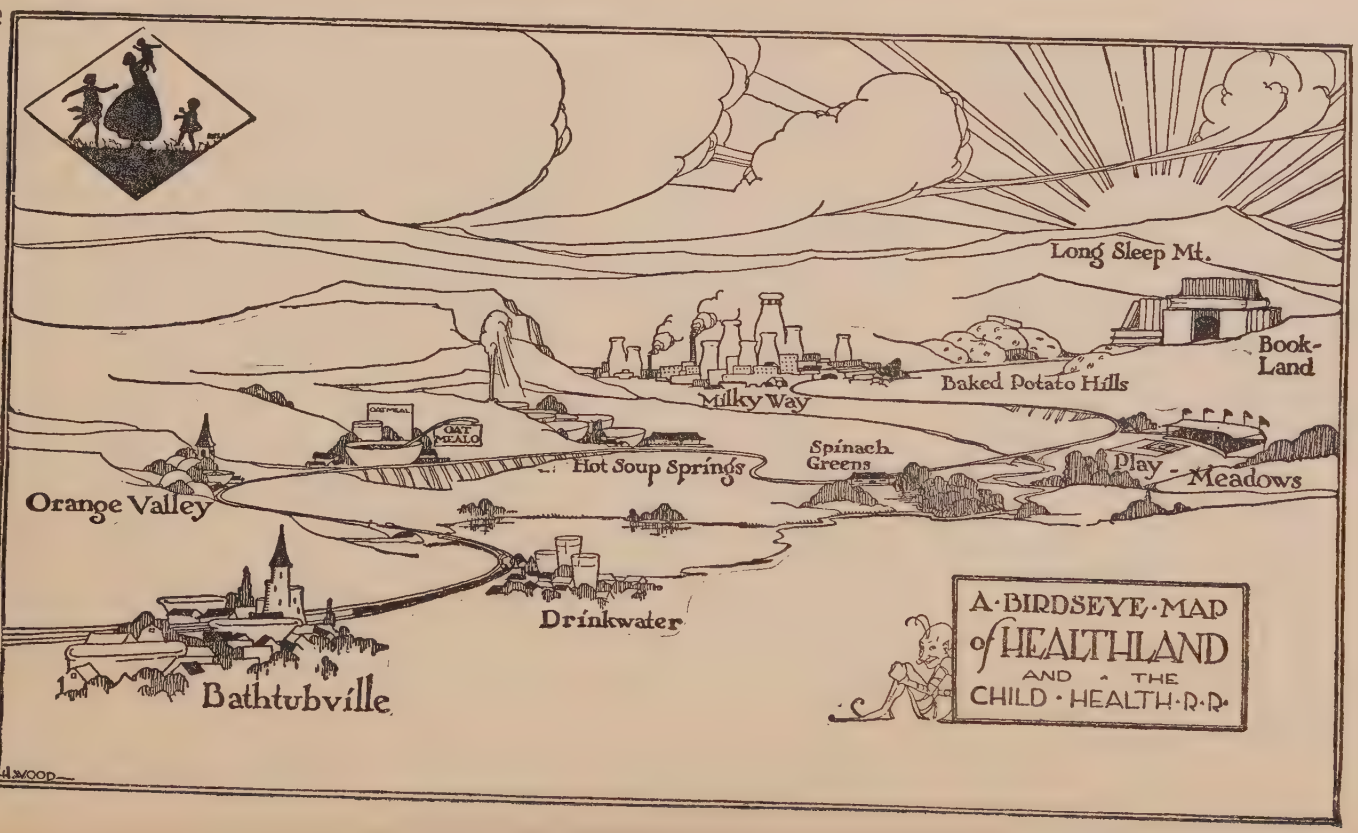
In Baked Potator Hills 'twas found
That starch and minerals abound,
Served 'most any way we wish
Potatoes make a healthful dish.

In Bookland children like to dwell,
And hear the tales the fairies tell
About the King and Queen of Health,
And how they give to us their wealth.

Long Sleep Mountain as far as we go,
Where healthful fresh air breezes blow.
Open your windows wide at night
And wake in the morning rosy and bright.

(CHILDREN *move on a few feet and form circle, clasping hands and go around in circle.*)

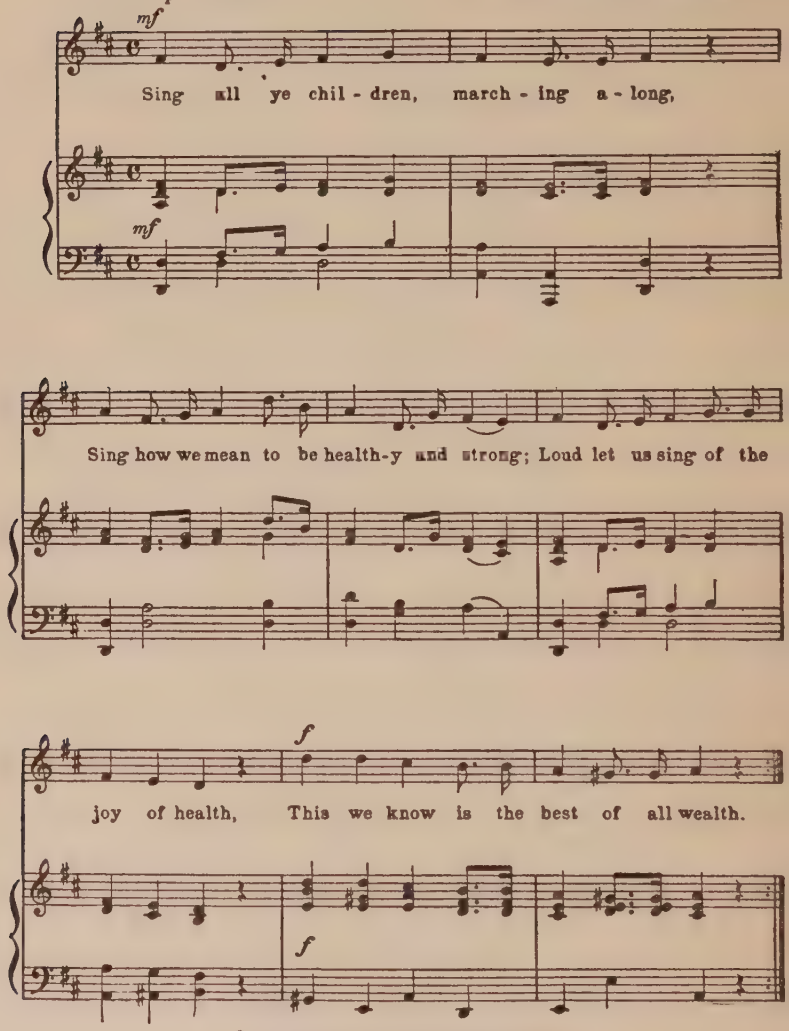
Now we're in Healthland we're going to stay.
The Rules of the Game we must obey.
Early to bed and early to rise,
Will make us all healthy, wealthy, and wise.


Long Sleep Mt.
Book-Land
Baked Potato Hills
Milky Way
Spinach Greens
Hot Soup Springs
Play - Meadows
Orange Valley
Drinkwater
Bathtubville
A·BIRDSEYE·MAP of HEALTHLAND AND THE CHILD·HEALTH·R·R·

Words by Mrs. Frederick Peterson

Marching Song

Prince Gustaf, Duke of Upland
1827-1852
Student-Song
Arr. by Gustaf Hägg
Used by Courtesy of G. Schirmer, Inc.


Tempo di marcia
mf
Sing all ye chil - dren, march - ing a - long,
mf
Sing how we mean to be health-y and strong; Loud let us sing of the
f
joy of health, This we know is the best of all wealth.
f

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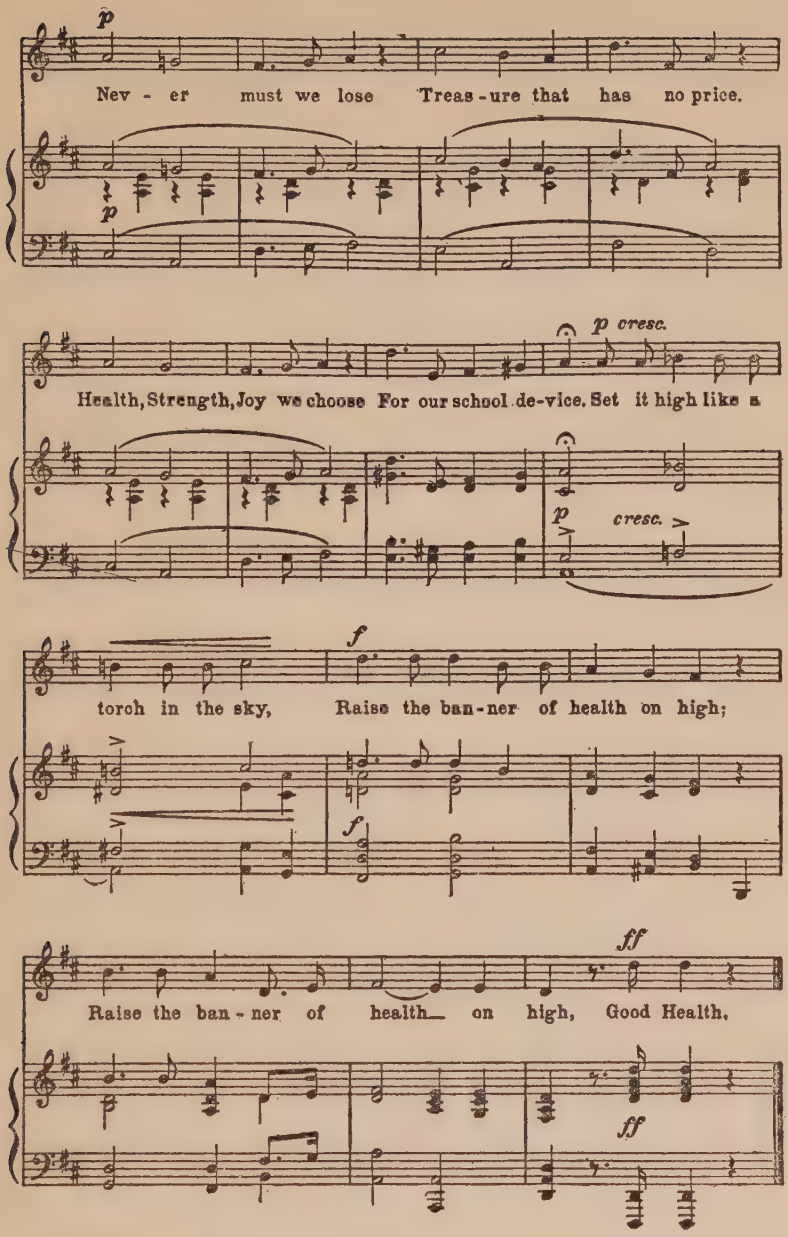
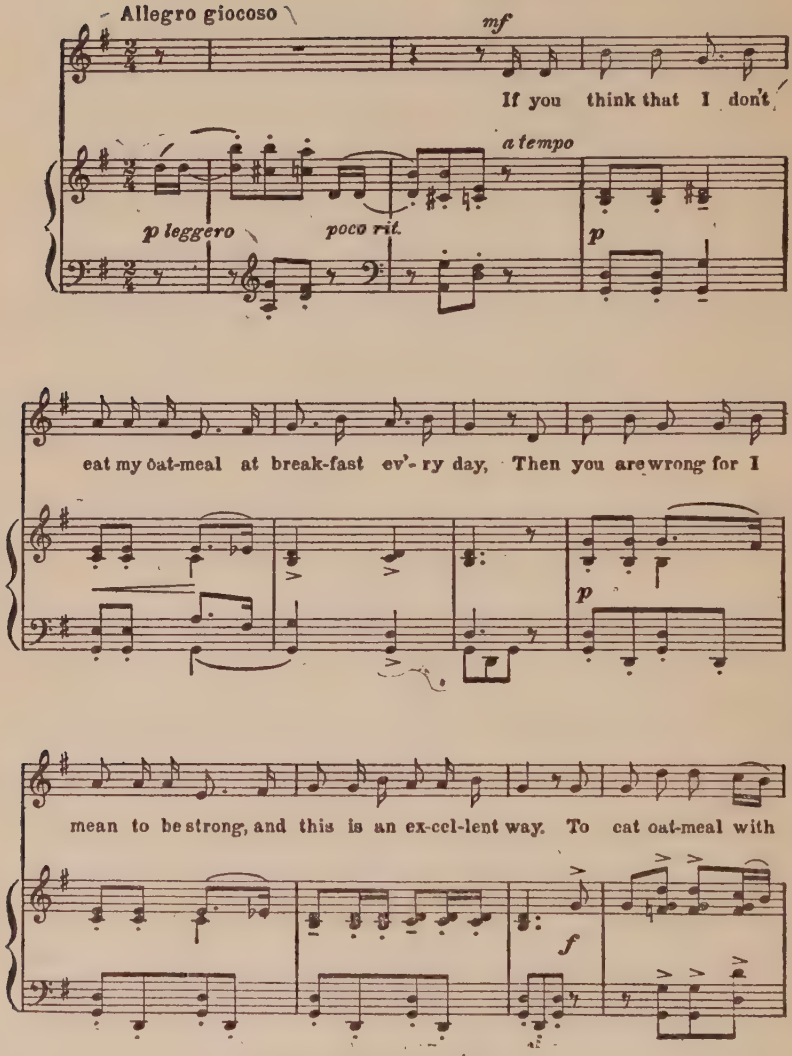

p
Nev - er must we lose Treas - ure that has no price.
p
p cresc.
Health, Strength, Joy we choose For our school de-vice. Set it high like a
p cresc.
f
torch in the sky, Raise the ban-ner of health on high;
f
ff
Raise the ban - ner of health on high, Good Health,
ff

Oatmeal Song

Swedish Folk-Song
Arr. by Gustaf Hägg
Used by Courtesy of G. Schirmer, Inc.


Allegro giocoso
mf
If you think that I don't
a tempo
p leggero
poco rit.
p
eat my oat-meal at break-fast ev'- ry day, Then you are wrong for I
p
mean to be strong, and this is an ex-cel-lent way. To eat oat-meal with
f

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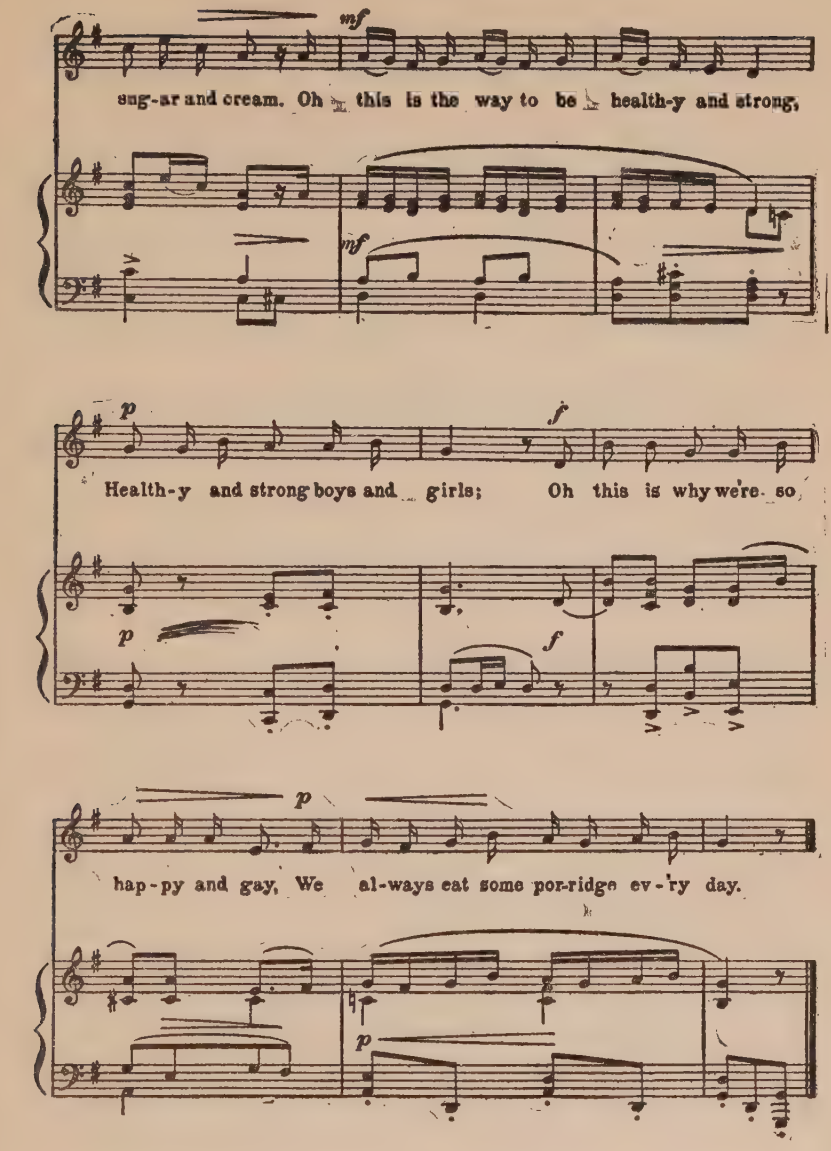
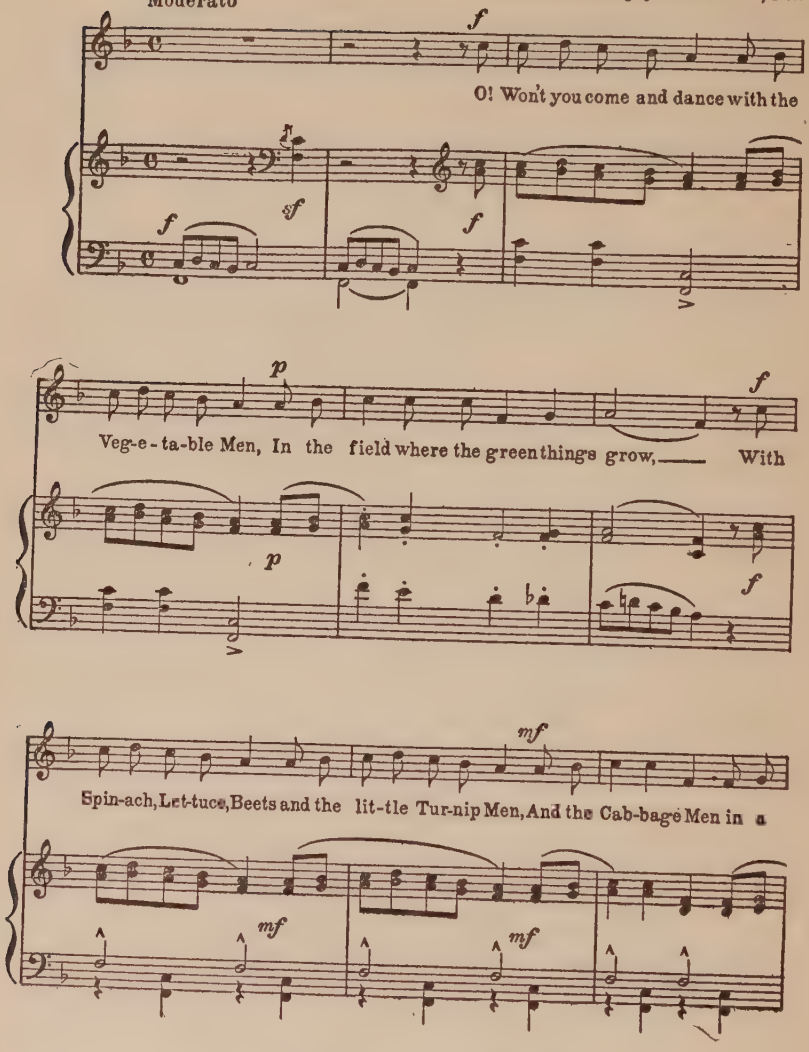

mf
sug-ar and cream. Oh this is the way to be health-y and strong,
mf
p
f
Health-y and strong boys and girls; Oh this is why we're so
p
f
p
hap-py and gay, We al-ways eat some por-ridge ev-'ry day.
p

Vegetable Men

Swedish Dance-Song
Arr. by Gustaf Hägg
Used by Courtesy of G. Schirmer, Inc.


Moderato
O! Won't you come and dance with the
Veg-e-ta-ble Men, In the field where the green things grow, With
Spin-ach, Let-tuce, Beets and the lit-tle Tur-nip Men, And the Cab-bage Men in a

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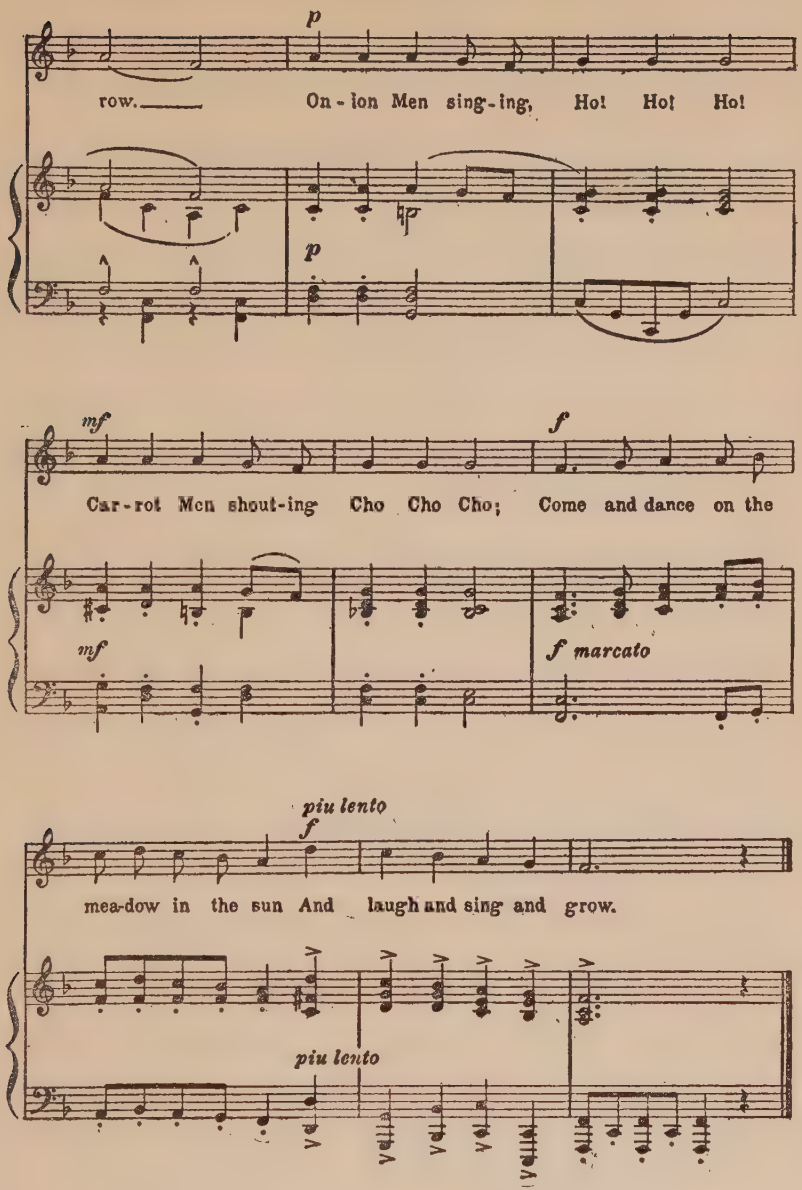
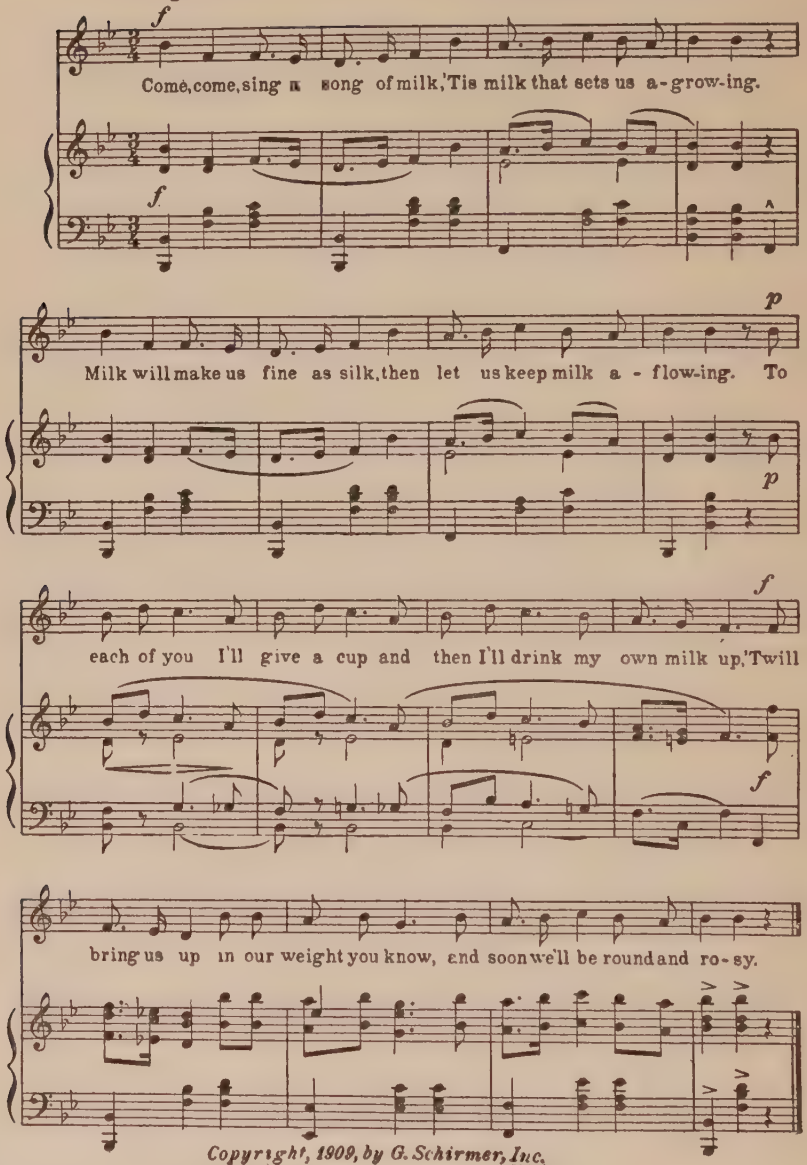

p
row. On - ion Men sing - ing, Ho! Ho! Ho!
p
mf
f
Car - rot Men shout - ing Cho Cho Cho; Come and dance on the
mf
f marcato
piu lento
f
mea - dow in the sun And laugh and sing and grow.
piu lento

Milk Song

Folk-tune
Arr. by Gustaf Hägg
Used by Courtesy of G. Schirmer, Inc.


Allegretto
f
Come, come, sing a song of milk, 'Tis milk that sets us a-grow-ing.
p
Milk will make us fine as silk, then let us keep milk a - flow-ing. To
f
each of you I'll give a cup and then I'll drink my own milk up, 'Twill
bring us up in our weight you know, and soon we'll be round and ro-sy.

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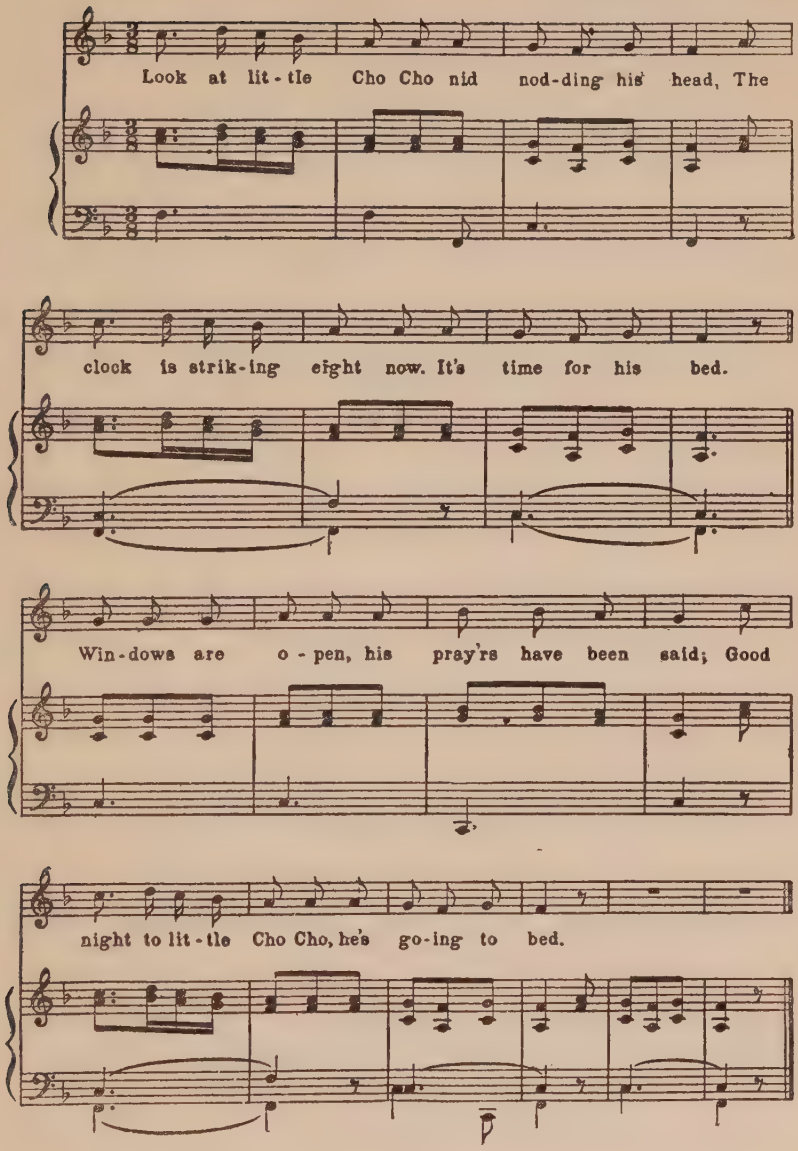
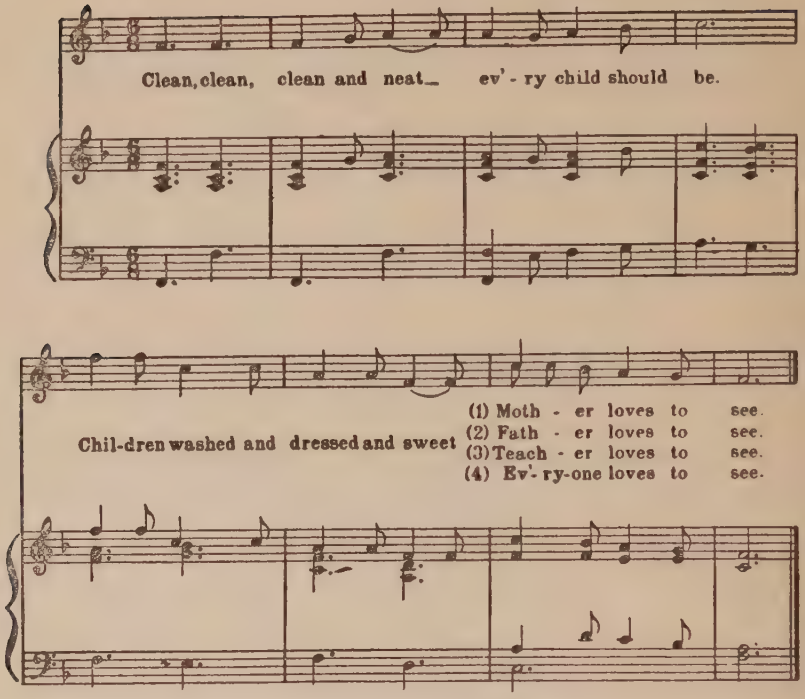
Sleep Song

Old Brandenburg Folk-Song


Look at lit-tle Cho Cho nid nod-ding his head, The
clock is strik-ing eight now. It's time for his bed.
Win-dows are o-pen, his pray'rs have been said; Good
night to lit-tle Cho Cho, he's go-ing to bed.

Round Song


Clean, clean, clean and neat_ ev' - ry child should be.
Chil-dren washed and dressed and sweet
(1) Moth - er loves to see.
(2) Fath - er loves to see.
(3) Teach - er loves to see.
(4) Ev'- ry-one loves to see.

Additional Verses

Brush, brush, brush your teeth,
Brush them every day.
Father, Mother, Sister, Brother,
Every, every day.

Take, take, take a bath,
Every, every day.
Father, Mother, Sister, Brother,
Every, every day.

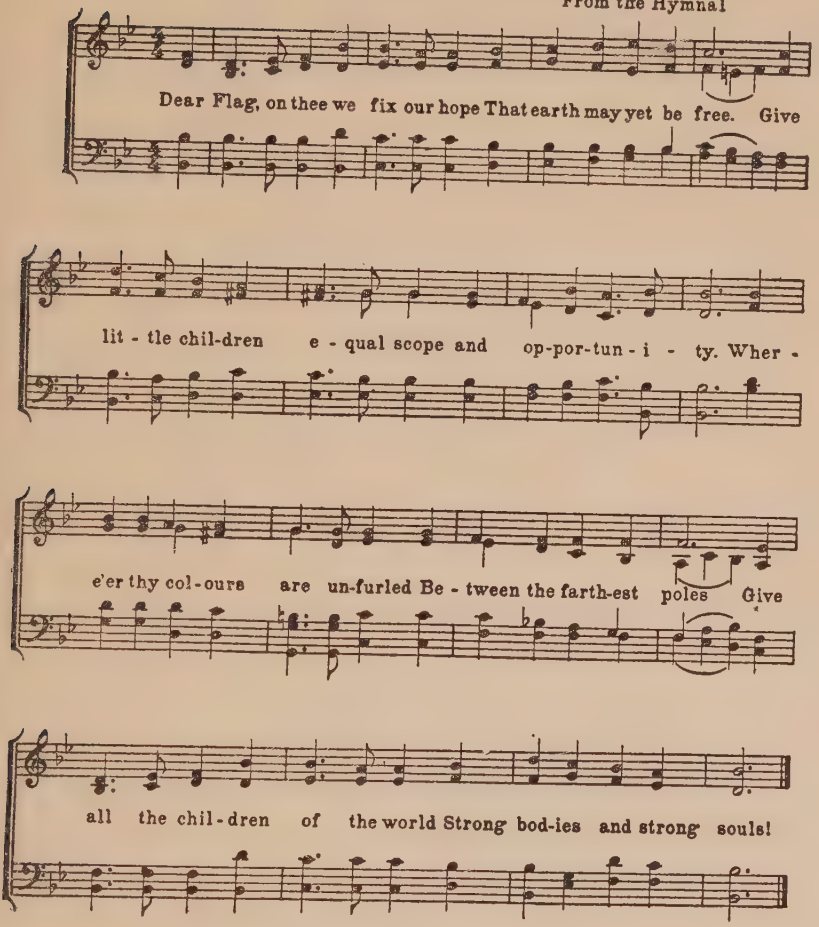
Drink, drink, drink some milk,
Drink some every day.
Father, Mother, Sister, Brother,
Every, every day.

Eat, eat, eat some fruit,
Eat some every day.
Father, Mother, Sister, Brother,
Every, every day.

Sleep, sleep, windows wide,
'Twill make you bright and gay.
Father, Mother, Sister, Brother,
Every, every day.

Children's Hymn to the Flag

Music of
"The Son of God Goes Forth to War"
From the Hymnal


Dear Flag, on thee we fix our hope That earth may yet be free. Give
lit - tle chil-dren e - qual scope and op-por-tun - i - ty. Wher -
e'er thy col-ours are un-furled Be - tween the farth-est poles Give
all the chil-dren of the world Strong bod-ies and strong souls!

Let no child toil in mill or mine
Or languish in a slum!
Let school and play and health divine
Our heritage become!

Dear Flag, we long to serve thee well,
Oh, shield us while we grow,
In strength and wisdom we would dwell,
Teach us the way to go!

STROLLING PLAYERS IN AMERICA

What we mean by a pageant.

A pageant differs from a play in that it is much wider in its scope. It may include the whole range of the history of the world just as long as the various episodes are bound together by a central idea. Pageants are ideally adapted to amateur production. In fact "the acting of a pageant should be nonprofessional rather than professional." [1] A pageant is usually put on by a whole community or school and is often significant of the life of the community. For this reason resident amateurs have an intense personal interest in the pageant and can give a more convincing performance than skilled actors brought in from outside. Morever, pageantry cannot portray the development of character, and the art of acting, as we have seen, lies in the veracious interpretation of character development.

A pageant may either be historical, based on the growth of the community, or it may deal with impressive forces such as peace, thanksgiving or health. "Convincing pageant material is the unusual event, the kind of thing that happens only in exalted moments when men are influenced by lofty and unselfish motives." [2] The episodes should be "the great moments in the history of a people or of a community." [3] This means that the treatment should be austere and dignified.

When we think of pageants we think of color. Gorgeous reds and blues and golds; delicate pinks and apple greens;

[1] Page 4
[2] Page 6
[3] Page 45
} Linwood Taft *The Technique of Pageantry.*

cream colored chariots drawn by dapple grays in silver harness. The years that roll slowly by are in the pageant of time and each one has a color of its own, so that the feeling and the color of an age can be transmitted to children through an historical pageant. A pageant bringing out the romance of far countries and the discovery of new ones will give them a new feeling for geography. The progress of health from the earliest times to the present will carry with it a never-to-be forgotten thrill if it is shown in a pageant.

Pageant organization.[4]

The full production staff of a pageant is briefly as follows:

The Pageant Master or Director has charge of the full rehearsals and performances, and all of the other members of the production staff are under him.

The Business Manager makes all financial arrangements for the pageant, such as securing the place where it is to be given, arranging for the sale of tickets and keeping a check on expenditures.

The Pageant Artist is responsible for the color scheme of the pageant, including all costumes and all lighting effects. Color in a pageant is very important. Unless there is beauty and harmony of form and color the pageant may fail in securing the proper emotional response from the audience. Colors that are effective indoors may be utterly ineffective out of doors, and vice versa. The pageant artist will need to take the place of performance into consideration.

The Costumer works out the individual costumes according to the color plans provided by the artist. It is extremely important that all costumes and properties in the pageant should be historically accurate. If the pageant is given by a school the clothing classes of the domestic science department may make the costumes under the supervision of the costumer. Study and investigation necessary for working out correct costumes is one of the educational advantages of giving a pageant.

The Musical Director selects or advises on the best music to be

[4] This plan of organization is that recommended by Linwood Taft. It may be more feasible to have a committee with a chairman take the place of the various officers. The duties of the committees would be the same as those described for the officers.

played during the progress of the pageant. He must be able to select and control a competent orchestra and chorus. Music is affected by the place of performance just as colors are. It should be selected for its suitability to indoor or outdoor performance.

The Scenic Manager arranges the stage where the pageant is to take place whether out of doors or in an auditorium. He must plan to screen the entrances and see to the placing of such articles of stage furniture as are necessary to the stage setting.

The Electrician: If the pageant is given indoors or at night, when lighting is necessary, an electrician should be obtained to work out the lighting effects with the pageant master, the artist, costumer and the scenic director. It may be necessary to employ professional electricians but the pageant electrician should supervise their work and be on hand to see that all light cues are followed.

Advertising Manager: The very monumental nature of the pageant means that it cannot be successful unless a large number of people see the performance. In fact in a community pageant the audience and actors should all be bound together in spirit by an intense personal interest in the great idea worked out in pageant form. The advertising manager must see that the whole community and even outlying communities know about the pageant. The advertising manager can call on the art classes in the public schools to furnish posters advertising the pageant. Posters made by school children are much more distinctive than printed ones and attract more attention.

Episode Directors: Each episode must have a director. This director stands in the same relation to his episode as the pageant master stands to the whole pageant, or as the director of a play stands to his cast. The episode director conducts all the rehearsals of his episode and has the responsibility of his characters at the time of full rehearsals. The episode director also writes out the story of his episode and submits it to the pageant master who usually compiles the Book of the Pageant.

The Book of the Pageant.

The book or story of the pageant is written by episodes and it is usually edited by the pageant master. The general idea which binds the various episodes of the pageant together should be decided upon by a committee of the community or

the school. A director is then assigned to each episode and that director works out in detail events which constitute his episode. The pageant master then takes these various outlines and welds them into a complete whole. Unity may be achieved in a pageant by having the idea around which it is written personified. All the events of the pageant are reviewed by this personification. For instance, a pageant of the progress of medical knowledge might be reviewed by the spirit of health and her attendants.

There should be very little dialogue in a pageant. Conversation becomes trivial by comparison with the great range of events covered by the story. Dialogues should be in the nature of announcements of impending events, and should be dignified and express lofty emotions.

Music.

Music is usually employed in a pageant to form a background for the action. Dr. Taft says that it should bear the same relation to the action of the pageant that an accompaniment bears to a solo. The music regulates the tempo of the performance and yet it is always secondary to the action.

Rehearsals.

The action of each episode in the pageant is worked out and perfected in group rehearsals. When each episode has been rehearsed to perfection all the groups come together in a full rehearsal which is in charge of the pageant master. The pageant music must be rehearsed in a full rehearsal so that the orchestra leader will be acquainted with the cues and the tempo of the action.

The Mansfield competitive pageants.

An account of the competitive health pageants given in the fall of 1923 in Mansfield, Ohio, will give some idea of the minimum organization necessary for putting on a community pageant.

Two pageants were given at the time of the County Fair

and the prizes were offered by the Fair Board. Each pageant was put on by children from three towns in the County. The pageants were written and directed by Elma Rood, Director of Health Education of the Mansfield Child Health Demonstration.

We are giving here a complete outline of one of the pageants, "A Visit for Mars" and an account of the organization necessary for the production of both pageants in the competition.

A VISIT FROM MARS

EPISODE I

"Introduction to Healthy Town."

CHARACTERS

A Chorus of 50 Boys and Girls Who Live in Healthy Town
Mayor of Healthy Town
The Sanitary Inspector
A Health Officer
An Orchestra or Band

Action.

The boys and girls of Healthy Town with the Town Mayor, the Sanitary Inspector and the Health Officer enter, left. The boys and girls of Healthly Town make up the chorus and are led by the Mayor, followed by the Health Officer, the Sanitary Inspector and the orchestra. The chorus and orchestra take their places back stage right and left. The Mayor, Health Officer and Sanitary Inspector stand back stage center. The chorus of the song which is sung in this episode is repeated, and on the repeat colored sashes and banners are waved in time to the music.

Song in this Episode.

Air, "Jingle Bells."

Cheeks are all aglow
Eyes are sparkling too,

We're the ones who know
What exercise will do.
Joyously we shout
As out of doors we play
If you would grow up well and strong
That's the wisest way.

Chorus

In Healthy Town, in Healthy Town,
We exercise and play,
Oh what fun it is to be
Out of doors each day, each day,
In Healthy Town, in Healthy Town
We exercise and play
If you would grow up well and strong
That's the wisest way.

Costumes.

The chorus is all in white with colored scarfs. The scarf is crossed from right shoulder to left and knotted on the hip with 12-inch ends below the knot. Caps match the scarfs. The Mayor is in red, the Sanitary Inspector in white and the Health Officer in blue. The orchestra is in white with white caps. The Sanitary Inspector carries opera glasses. He has a bugle hung over his shoulder and large automobile goggles.

EPISODE II

"The Arrival of the Mars' Health Officers"

CHARACTERS

The same as in Episode One, with the addition of the VISITORS FROM MARS.

Action.

The Sanitary Inspector receives a message from Mars by radio telling of the early arrival of visitors. All the boys and girls of Healthy Town, who form the chorus, look toward the sky shading their eyes.

The Sanitary Inspector comes forward and scans the sky with his opera glasses. He shows by his actions that he spies something in the sky. He becomes very much excited, waves his arms and blows the bugle. The boys and girls of Healthly Town encircle him and then follow him to meet the arriving visitors, singing.

The visitors, who are the Mars Health Officers drive up, left, in a large automobile draped in white with large white wings to resemble an aeroplane. As this pageant should be given out of doors, as was done originally, this scene is staged by having the automobile drive up to the platform on which the pageant is taking place. (See diagram page 274). The automobile should be left far from the entrance to the platform. Mars Visitors enter left. The chorus escorts the visitors to a place of honor on the stage (back center) and the Mayor of Healthy Town presents them with a large gold key about a yard long representing the key of the city. The chorus bows, and sings the "Welcome Song" and waves flags. All of the characters in the first two episodes remain on the stage during the rest of the pageant. (See diagram, page 274 for grouping.) The visitors from Mars occupy a place of honor and grouped about them stand the Mayor, the Sanitary Inspector and the Healthy Town Health Officer. The action of the next five episodes takes place in honor of the visitors from Mars.

Songs in this Episode

Visitors' Song

Air: "Sailing, Sailing" Key of C

Yo Ho, Yo Ho, in Healthy Town
We see an airship circling down,
We make all strangers welcome here
With song and dance and gala cheer;
And ere they part from Healthy Town they know
Just how we keep our town as white as snow,
Then here's to our people, and
Here's to our Healthy Town
And here's to the friendly visitors flying down.

Chorus

Flying, flying under the golden stars,
And many a pretty song you'll hear

Ere you fly back to Mars.
Flying, flying under the golden stars
And many a pretty dance you'll see,
Ere you fly back to Mars.

Welcome Song

Air "School Days"

Welcome, welcome,
Welcome, welcome visitors,
You bring keen joy to a bright new day
You bring good health to the world, they say.
We love to dance and sing for you
We love to sing to honor you.
We are the boys and girls who live
In Healthy Town,
Welcome to you.

Costumes.

The Mars Health Officers wear very pale sky blue gowns and large white floppy hats with wired brims to resemble clouds.

EPISODE III

"Keeping Healthy Town Clean"

CHARACTERS

A Clean-up Squad
20 Boys With Little Brooms
20 Girls With Sprinkling Cans

Action.

The action in this episode is the cleaning up of the streets of Healthy Town to prepare for a program of welcome for the visitors. The Clean-up Squad enters left, and marches to the front of the stage as the chorus sings. The Clean-up Squad then executes a drill using brooms and sprinkling cans in various positions. The children in the squad finally swing the sprinkling cans on the broom sticks, and march down the incline right and take their places in order on right side of stage.

Song in This Episode.

Air: "Comin' through the Rye"

If a lassie or a laddie
Would keep well and strong,
If he'd be content and happy
And would live for long.
Then each one must do his duty
Morning, noon and night,
To keep the streets and hidden corners
Spic and span and bright.

Tra la la la la la la la
Tra la la la la
Tra la la la la la la la
Tra la la la la
Then each one must do his duty
Morning, noon and night,
To keep the streets and hidden corners
Spic and span and bright.

Costumes.

The boys and girls in the Clean-up Squad are in white, with white caps, and red, white and blue sashes.

EPISODE IV

"A Morning in Healthy Town"

CHARACTERS

6 CHILDREN pulling a cart draped in a bath towel holding a figure of a child just out of his bath.

6 CHILDREN pulling a cart holding a small white bath tub.

12 CHILDREN DRESSED IN BATH TOWELS, 3 with hair brushes, 3 with tooth brushes, 3 with clothes brushes and 3 with shoe brushes.

Action

Tiny Tots in Healthy Town show what they do to make their cheeks rosy, their teeth pretty and their clothes clean and neat. They

enter left. The little wagons are placed on opposite sides of the stage and the children execute a drill around the two carts. While they are doing this the chorus sings the song for this episode. They exeunt right and take places right side of stage in order.

Song in this Episode

Air: "Marching through Georgia"

Bring the soap and water, boys
We'll have another scrub,
For we always wash ourselves
And give ourselves a rub.
Twice a week and sometimes more
We jump into a tub,
For we are all Healthy Towners.

Chorus

Hooray! Hooray! We're clean as we can be!
Hooray! Hooray! Our teeth are shining, see!
We are fighting for good health,
We're out for victory.
For we are all healthy.

Costumes.

All the children are in white with large crepe paper bath towels with varied colored borders pinned on front and back.

EPISODE V

"Milk, the Drink of Healthy Town"

CHARACTERS

20 Boys and Girls to Represent Milk Bottles
One Large Milk Bottle
6 Coffee Cans and 6 Tea Pots

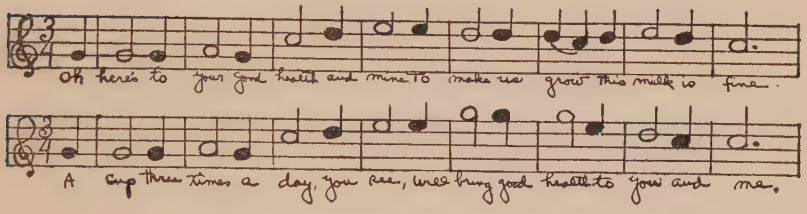
Action.

If this pageant is given at a county fair, as was done at the first performance, prize cows garlanded with flowers may be led down the race track in front of the platform on which the pageant is staged.

The Big Milk Bottle enters, left, followed by all the Little Milk Bottles. The Big Milk Bottle has a baton and keeps time to music of chorus. The Little Milk Bottles execute a drill around him. A wild band of Coffee Cans and Tea Pots enter left, to see what is going on. The Little Milk Bottles discover them, surround them and tie them with a rope. They call the Sanitary Inspector who hauls them away into outer darkness (right). The Milk Bottles clap their hands and dance for joy, and curtsey to the guests of honor, then take places at right of stage.

Song in this Episode

Air: "Good Health"


Oh here's to your good health and mine To make us grow this milk is fine.
A cup three times a day you see, will bring good health to you and me.

Oh here's to your good health and mine
To make us grow this milk is fine.
A cup three times a day you see
Will bring good health to you and me.

Oh here's to your good health and mine
Drink cocoa then and get in line.
When made with milk it is we think
Just right for boys and girls to drink.

Oh here's to your good health and mine
On winter days, cream soup is fine.
'Tis hot and good at noon or night
Makes muscles strong and faces bright.

Oh here's to your good health and mine
To end a meal, a pudding's fine.
When made with milk 'twill make us grow
And we will gain a pound or so.

Oh here's to your good health and mine
We think that clean white teeth are fine.
To make them strong we chew and chew
And brush them very often too.

Oh here's to your good health and mine
To make red blood, stewed prunes are fine.
Some kind of fruit we need each day,
To keep us strong for work and play.

Oh here's to your good health and mine
If we all work we'll all be fine.
When on the scales each month we go
We all will gain a lot, ho ho!

Costumes.

Milk Bottles dressed in white pasteboard to represent bottles of milk. Tea Pots all in brown. Coffee Cans all in black. The Big Milk Bottle was made of barrel hoops and covered with white muslin. Straps on the inside rested on the boy's shoulders. It measured 8 feet high and had holes cut for eyes and a happy face painted on it.

EPISODE VI

"Good Food, The Muscle Builder of Healthy Town"

CHARACTERS

20 Children Dressed as Fruits and Vegetables with a cart draped in red, white and blue piled with fruits and vegetables.

Action.

All the little fruits and vegetables haul in a horn of plenty, left, piled with all the good things of —— County. Big, Big Milk Bottle is invited to join in the gay frolic. At the beginning the children haul the horn of plenty around the stage. They execute a drill around the cart, spy Big Milk Bottle, at right and shout with glee. Then the little Milk Bottles come out too and join in the drill. After the drill the vegetables, fruits, and milk bottles pull the cart to the side of stage,

curtsey to the guests of honor and exeunt right. While the drill is on the chorus sings.

Song in This Episode

Air: "The Birdies' Ball"

The Health Fairies said to the children at play
Come let's have a party gay.
Invite the friends we love the best
Invite them here in their Sunday best.

Chorus

Tra la la la la la la—

The carrots came so merrily
Bringing milk as their company.
The spinach green brought beets of red
It's a pretty couple the children said.

Chorus

Tra la la la la la la—

Bread and butter danced to a fife.
The orange waltzed with the apple's wife
The awkward potato and the fat little egg
Nearly tripped over the turnip's leg.

Chorus

Tra la la la la la la—

They danced all day till the sun was low
Then the fairy folk prepared to go,
To see that the children were all well fed,
And to tuck them snugly into bed.

Costumes.

Two apples, bright red with green leaves. Two bananas, pale yellow. Two spinach, bright green with plenty of little leaves. Two carrots, bright yellow. Two cauliflowers, white with green below. Two beets, dark red with green caps. Two peas, dark green. Two beans,

dark green. Two turnips, white with lavender frills and green caps. Two oranges, all in orange.

EPISODE VII

"Exercise and Play in Healthy Town"

CHARACTERS

20 Boys and Girls.

Action.

A May Pole Dance: This allows for a 20-foot radius. (See diagram.)

A May Pole 12 feet high, is erected directly in front of the stage, and hung with red, white and blue. While the dance is going on the chorus sings. After the dance children take places at right of stage.

Song in this Episode

Air and words of "The Brownies' Dance"

"Hist, Hist be still!
On tiptoe now advance.
We're come to have a merry Brownies' dance.
We will form our circle here,
Stepping lightly for we fear
We may waken all the sleeping world perchance.
We will form our circles here
Stepping lightly for we fear
We may waken all the sleeping world perchance."

Costumes.

All children are in white. Girls with red sashes and caps; boys with blue sashes and caps.

EPISODE VIII

"The Departure of the Visitors"

CHARACTERS

ALL CHILDREN lined up at right side below stage.

Action.

The Sanitary Inspector blows his bugle and announces the departure of the visitors. The visitors return the key of the city to the Mayor. They have become so impressed with the children of Healthy Town that they ask for representatives to go with them to Mars and teach their children how to be healthy. All the children at right kneel with outstretched arms, pleading to go. The Sanitary Inspector looks them over with his opera glasses and then chooses six who run on stage, exeunt left, and enter the aeroplane. The visitors from Mars then lead the procession, left, to the aeroplane followed by all the people singing a good-bye song, waving banners and giving bugle calls. The procession marches in order to the dressing tent.

Song in this Episode

Air: From "Verdi's Rigoletto," Key of G

"Hark there's a bird on high
Far in yon azure sky.
Flinging sweet melody
Each heart to gladden,
And its song seems to say
Banish dull care away.
Never let sorrow stay
Brief joys to sadden.
Fond hearts entwining
Cease all repining.
We say goodbye.
Goodbye to you."

Production Diagram for Pageant: "A Visit from Mars"
Right
Left
Dressing Tent
Gate
Exit Lines of Episode Children
Exit Incline
Exit Lines of Episode Children
Foliage Screen
Chorus and Orchestra
Mayor Health Officers Visitors
Chorus and Orchestra
Drills on Stage
Maypole
Entrance Lines of Episode Children
Entrance Incline
Entrance Lines of Episode Children
Foliage Screen
Grave
Stepping Place for Automobile
Race Track
Grand Stand

STAGING ARRANGEMENTS FOR THE PAGEANTS

The stage was 40 x 60 feet and 3 feet in elevation. Inclined approaches at each end enabled the children in the pageants to more easily pull their little wagons on the stage. At each side of the stage in front were erected screens of wire in which green boughs were placed in order to screen the files of children from the audience. To mark the entrance files of children for each episode six foot poles were sharpened and placed at the left of the stage. Each pole had a card giving the name of the group and the order of appearance. On the opposite side of the stage the same thing was done to place the children after leaving the stage. Ropes were stretched on all sides of the stage in order to prevent any crowding of the children. Patrolmen were stationed at strategic positions in order to safeguard the entrance and exit of the pageant children. Special assistants served in directing the children to the dressing tent, in starting the line of march and in patroling the doors of the pageant area. Stretchers and first aid equipment were kept beyond the stage and nurses were available at all times during the pageants.

A wall tent only was used as a dressing tent covering an area of about 30 x 40 feet with one corner walled off for privacy. Most of the children dressed in the open spaces as the costumes were slipped over their clothes. Assistance in dressing was rendered by all the village teachers and by a delegation of women from each village. The children were lined up by episodes and marched to their places at the sides of the stage. At the conclusion of the pageant the children marched back in order to the dressing tent. Costumes were left there and later became a loan supply for use in all schools of the community during the year.

PLAN OF ORGANIZATION FOR PRODUCTION

The organization for the production of the competitive pageants (of which "A Visit from Mars" was one) was per-

fected about two weeks before the pageants were presented. It was useful to the director of the pageants in locating responsibility in the villages on her visits and was also used as publicity material in the newspaper.

The record of organization.

The organization plan for each village was recorded as follows:

Name of Village .....
Name of School Superintendent .....
Person responsible for
1. Training children .....
2. Singing .....
3. Costuming .....
4. Transportation .....
5. Costuming of children .....
6. Episode leader on day of pageant .....
7. General directions and stage arrangements .....

Rehearsals.

For two weeks, rehearsals in each village went on daily. As rehearsals progressed, competition grew very keen in all the villages. The superintendents shared this enthusiasm in varying degrees and this was seen to increase as the time for the pageants came near.

Final directions for episode leaders of the pageants.

These directions were given out to all the village superintendents and read in every classroom at least twice.

Costuming

The pageant begins at 11 A. M. Children should be on the Fair Ground at 10 A. M. and completely costumed and in line at 10:45.

All children are to be costumed at the dressing station marked "Children in Pageants enter here: Dressing Station."

Children should be cautioned to be very careful of costumes as they are to be used in the schools next year and much effort was expended in making them.

Badges

An official badge will be provided for every one directly connected with the pageant. This will provide free admission to the fair grounds on that day. These badges will be distributed by the superintendents of schools of each village.

Line of March

Children are to march in order from the dressing ground to the stage and back again. They are to be arranged in columns in the order in which they will appear on the stage. At the close of each episode the children are to be arranged in similar columns at opposite side of stage ready for the final episode in which all children will appear.

No child is to leave the ranks after columns are formed. Each leader should check carefully to see that every child is ready with costumes and equipment complete.

At the close of the last episode all children are to assemble at the dressing place and remove costumes.

All pageant children will be held in the dressing station after the pageant is over, until they are called for by their parents or by some responsible person detailed by the parents.

No pageant child will be released on the fair ground under any consideration unless called for.

Scoring

Scoring of pageants will begin when children enter race track enclosure and close when children leave the enclosure. Order and system will count as a point in excellence of presentation.

Definite scoring cards are in the hands of the judges. No judge will know what village is performing. Judgment will be made on attendance and character of performance.

Check up on attendance should be taken when the children are in line by each episode leader. Count the total number of children present in your group and give to Director. This will be given to the judges to be used in the final scoring.

Please impress the children with the necessity of being quiet and orderly and obeying directions promptly. This counts as a credit for their performance. Every child should do his best.

If the episode leader feels that any group of children needs a little direction in the drill, it will be satisfactory if she stands before the group in front, below the stage, where the children may see her.

Final Arrangements.

The morning of the pageant the episode leader was given an outline of the order of march. The order of the songs for the chorus was in the hands of the director of pageants, the music supervisor, and the pianist.

Signals were arranged so that episodes would be presented promptly and with no delay between parts. Children were encouraged to do their best just before the line started for the stage.

Costuming.

Costuming was completed by:

The women of the Parent-Teacher Association
The mothers of the children taking part
The teachers of the school
The clothing classes of Home Economics Courses

Sewing was begun in the spring and was very largely completed before fall. All children had a final fitting and all costumes were pressed and placed in boxes and brought by the villages to the fair. The total expenses for both pageants was under $700.

Advertising.

Five thousand dodgers and a small number of posters were provided for distribution in the villages and health centers. A great deal of newspaper publicity was secured.

Judging the pageants.

In conference with the villages it was decided that the basis for scoring was to be

(1) Percentage of attendance
(2) Percentage of excellence in presentation.

No. 2 must be largely a matter of personal judgment as the ages of the children differed widely.

Judges familiar with children's work but not acquainted with the villages were chosen to judge the pageants.

The following score card was approved by the village superintendents.

Sample Scoring Card (for the Pageant "A Visit from Mars")

Episode	A *Total No. Enrolled*	B *No. Attending*	C *Percent of Attendance*	D *Percent of Excellence*	E
I. A Scene in Healthy Town	.....	.....	.....	.....	.....
II. The Arrival of Visitors	.....	.....	.....	.....	.....
III. The Clean-up Squad	.....	.....	.....	.....	.....
IV. The Bath Tub Drill	.....	.....	.....	.....	.....
V. Milk the Drink of Healthy Town	.....	.....	.....	.....	.....
VI. Fruits and Vegetables	.....	.....	.....	.....	.....
VII. The May Pole Dance	.....	.....	.....	.....	.....
VIII. The Departure of the Visitors	.....	.....	.....	.....	.....

Add column C and divide by 8.
Add column D and divide by 8.
Add results and divide total by 2 to obtain average score.

General comments.

These general comments are made by Miss Rood as the result of her experience in directing the Mansfield competitive pageants:

1. Every child should know the story of the entire pageant at the beginning of the rehearsals. This should be kept before him at all times and will be visualized for him at the final dress rehearsal.

2. A complete dress rehearsal is essential, not only to check on drills and costumes, but in order that each child may see the story as a whole and feel his responsibility to more than his group. A talk by the director at this time serves to stimulate enthusiasm.

3. Every child's costume should be closely inspected before the march to the stage begins.

4. Drills are weakened when supported only by a piano. Plan to have them with the chorus if an orchestra is not available.

5. If this is done, a chorus of at least 50 good voices is absolutely essential in order that the music may carry over to the grand-stand.

6. The director of the pageants should rehearse with the chorus even though there is a music supervisor, so that the chorus will get a view of the entire pageant rather than one small part.

7. As much as possible should be made of the social training that accompanies the child's effort to partake in a large group activity.

THE ATHLETIC FESTIVAL

Athletic festivals held their place in Greek life with extraordinary vitality and contributed largely to the superb physical development of the race. Running, jumping, throwing, wrestling, and boxing were then, as they are now, the bases of most games and contests. Competitions were held in connection with the athletic festivals.

A festival is usually planned to include a central figure in whose honor the events take place. This gives the festival unity. The Greek games had a president, and for that position in this festival, we nominate Mercury. In Greek mythology, Mercury, or to give him his Greek name, Hermes, presided over wrestling and other athletic exercises. He is also said to have invented the lyre with nine cords in honor of the nine muses. The wand that he bore, entwined with two serpents, called the caduceus, is used in our army as the symbol of the medical service.

An ideal place for the festival is the athletic field of a school if there is sufficient space around it for spectators. However, any large level space where athletic events can take place will do.

Order of Events

1. *Processional.*

a. A group of little boys dressed as fauns and little girls bearing garlands of flowers run in laughing and skipping. The fauns' costumes may be made of brown cloth following the pattern of one-piece pajamas with feet. They should fit closely. If possible, tiny horns of pasteboard should be fastened on their foreheads. The little girls wear tunics of white cheesecloth.

b. Mercury follows attended by the nine Muses. Mercury should be a tall boy or a young man. The costumes for all the participants in the pageant, except the athletes, should be Grecian. These are easy to imitate and models for them can be found in books on Greek art and even in Ancient History textbooks. Mercury, of course, should have wings at head and heels and carry the caduceus.

c. Older girls follow bearing garlands and after them come groups of singers and as many children as desirable.

2. *The Festival Proper.*

a. After the processional has marched around the field, Mercury takes his seat on one side facing center, and the other marchers spread out on either side of him in a semicircle. The athletes then enter in regular athletic costume. They march around the entire field ending up in front of Mercury. He raises his caduceus and this is the signal for the athletic events to begin. The supervision and judging of the games should be under the Physical Education instructors. Run off several events at one time. Work on the principle of getting as many children as possible entered, rather than featuring stars who will break records. Allowing each child to enter only one event will help in this. The preliminaries in the events should be run off in the morning before the festival or in the week preceding it, unless the number of events is small. Each child entered should be given a physical examination and should not be allowed to compete if he has any physical defects, or if he is outside of his normal weight zone and shows evidence of not following the good health habits. All such cases should be followed up afterward. The children should have an opportunity to study the diets and health habits of the early Greek athletes in school.

b. After the athletic games, Mercury crowns the victor in each event with a crown of laurel leaves or flowers.

c. A singing contest is then held between schools or between classes in one school. Each group sings the same song. It should be a simple, familiar one. School song-books usually include songs of springtime. The group that sings the song best is adjudged the winner and the leader is crowned by Terpsichore, the Muse of choral dance and song.

d. A garland dance may be given next. An excellent one is described in the *Festival Book,* by Jennette E. C. Lincoln.

Planning for the Festival

Physical Education Departments in the schools plan and supervise the athletic events for both boys and girls. Some of the old Greek events, like the javelin throw and the discus throw, might be introduced and an archery contest staged.

The History Departments help the boys and girls conduct researches in Greek customs, the diet and health habits of Greek athletes, and in the requirements of the Greek ideal of beauty of mind and body.

The Art and Domestic Science Departments plan and supervise the making of costumes. The Music Department selects the music and trains the choruses and appoints the committees to judge the singing at the festival.

Volunteers from the community can be called on to give valuable aid and in communities where there are only district schools, the teachers will need to depend largely on such volunteer help.

AN HISTORICAL HEALTH PAGEANT

A pageant showing the progress of medicine from the earliest days to the present can begin with a prologue set in the Paradise of Children before any of the evils and sins and diseases came into the world.

Processions of children bearing baskets filled with fruits, earthen pitchers brimming with milk, platters of greens, bowls of oat cakes and honey, groups of lovely dancing maidens, and merry fauns, laughter, the scattering of flowers—all these were in the Children's Paradise.

Then comes Mercury with the large box and the little girl Pandora. The box and the little girl are set down before the door of Epaminandos and the fiasco comes when Pandora's curiosity gets the better of her and she opens the box to release the troubles and diseases that have inflicted the world ever since. Hope, of course, appears from the bottom of the box and tends to alleviate the disaster.

The main part of the pageant would be a procession of all the great men and women who have advanced the cause of health in the world. The trail will wind out of the darkness of ignorance and superstition into the light of scientific knowledge and truth, through the golden splendor of Egypt, the blue "glory of Greece," the purple "grandeur of Rome," the crimson and black of the middle ages into the honest daylight of the present.

It can be made very colorful and beautiful and children will learn from it something of the precious quality of that for which men and women have lived and died throughout the ages.

Chapter Twelve: BIBLIOGRAPHY

For Chapter II

Title	*Author*	*Price*	*Publisher*
How We Think	John Dewey	$1.60	D. C. Heath and Company, New York
The Theory of Organized Play	Bowen and Mitchell	2.40	A. S. Barnes and Company, New York

For Chapter III

The Normal Child and Primary Education	Arnold Lucius Gesell	1.60	Ginn and Company, Boston
The Practice of Organized Play	Bowen and Mitchell	2.00	A. S. Barnes and Company, New York
Story Plays	Louise C. Wright	1.60	A. S. Barnes and Company, New York
Dramatics for Health Teaching—Health Education Series No. 13	Harriet Wedgwood	.05	Superintendent of Documents, Government Printing Office, Washington, D. C.

For Chapter IV

Books on Technique			
Play Making: A Manual of Craftsmanship	William Archer	3.00	Small, Maynard and Company, Boston
A Study of Prose Fiction	Bliss Perry	2.50	Houghton Mifflin Company, Boston

Title	*Author*	*Price*	*Publisher*
The Technique of the Drama	W. T. Price	2.25	Brentano's, New York
The Principles of Playmaking and Other Discussions of the Drama	Brander Matthews	2.00	Charles Scribner's Sons, New York
The Craftsmanship of the One-Act Play	Percival Wilde	3.00	Little, Brown and Company, Boston
Collections of Plays for Study			
Atlantic Book of Junior Plays	Edited by Charles Swain Thomas, A.M.	1.90	Atlantic Monthly Press, Boston
Set the Stage for Eight	Doris F. Halman	$1.50	Little, Brown and Company, Boston
Plays, Pantomimes and Tableaux for Children	Nora Archibald Smith	1.50	Dodd, Mead and Company, New York
A Treasury of Plays for Children	Montrose J. Moses	3.00	Little, Brown and Company, Boston
Eight Comedies for Little Theatres	Percival Wilde	1.50	Little, Brown and Company, Boston
Plays for School and Camp	Katharine Lord	1.50	Little, Brown and Company, Boston
The Little Playbook	Katharine Lord	1.50	Duffield and Company, New York
Six Plays	Rachel Lyman Field	1.25	Charles Scribner's Sons, New York
The House of the Heart and Other Plays for Children	Constance D'Arcy Mackay	1.25	Henry Holt and Company, New York
The Silver Thread and Other Folk Plays for Young People	Constance D'Arcy Mackay	1.25	Henry Holt and Company, New York
Why the Chimes Rang	Elizabeth McFadden	.35	Samuel French, New York
Children's Classics in Dramatic Form	Augusta Stevenson		Houghton Mifflin Company, Boston

Title	*Author*	*Price*	*Publisher*
Book I		.68	
Book II		.72	
Book III		.76	
Book IV		.84	
Book V		.92	
One-Act Plays for Secondary Schools	James Plaisted Webber	1.40	Houghton Mifflin Company, Boston
Six Fairy Plays for Children	Netta Syrett	1.25	Dodd, Mead and Company, New York
Six Bible Plays	Mabel Hobbs and Helen Miles	2.00	The Century Company, New York
One-Act Plays for Young People	Jagendorf	2.00	Brentano's, New York
Holiday Plays for Home, School and Settlement	Virginia Olcott	$1.75	Dodd, Mead and Company, New York
Patriotic Plays for Young People	Virginia Olcott	1.75	Dodd, Mead and Company, New York

For Chapter V

Books for Dramatization or as Source Material for Dramatizations

1. *Stories of Adventure and Outdoor Life.*

Some books glorify health by strengthening the child's association of success, joy and interest in life with strenuous activity, the out-of-door life and wholesome adventure. A few of these books are:

Title	*Author*	*Price*	*Publisher*
Two Years Before the Mast	Richard Henry Dana	$1.75	Houghton Mifflin Company, Boston
The Adventures of Billy Topsail	Norman Duncan	1.75	Fleming H. Revell Company, New York
Jim Spurling, Fisherman	A. W. Tolman	1.75	Harper and Brothers, New York

Title	*Author*	*Price*	*Publisher*
Merry Adventures of Robin Hood	Howard Pyle	2.00	Charles Scribner's Sons, New York
The Song of Hiawatha	H. W. Longfellow	.56	Houghton Mifflin Company, Boston
Robinson Crusoe	Daniel Defoe	.50	David McKay Company, Philadelphia
Jungle Books	Rudyard Kipling	1.90	Doubleday, Page and Company, New York
Captains Courageous	Rudyard Kipling	1.90	Doubleday, Page and Company, New York
Book of Pirates	Howard Pyle	7.50	Harper and Brothers, New York
Treasure Island	R. L. Stevenson	1.50	Charles Scribner's Sons, New York

2. *Stories of Other Times and Other Lands.*

A play based on a manner of living unknown to the everyday experiences of the children is of great value in building up health attitudes. The pioneer days in any local community will afford material for a play or pageant of this kind. It should bring out the contrast between the present mode of living and that of the past and its writing and production will mean discussions of foods, clothing, the routine of the day and the seasons, and the necessities for rugged health in pioneer life. If it is necessary to have a central figure around which to develop the play or pageant, the lives of pioneer heroes like Davie Crockett, Daniel Boone, and Kit Carson can be used for the central plot of the story.

A few of the books that describe life in other lands, and in other times, both in our own country and abroad, that may be used as material for dramatization are:

Title	*Author*	*Price*	*Publisher*
a. *Descriptions of Other Times in Our Own Country.*			
Story of the Pilgrims for Children	R. A. Usher	$. 75	The Macmillan Company, New York
Home Life in Colonial Days	A. M Earle	2.50	The Macmillan Company, New York

Title	*Author*	*Price*	*Publisher*
Our Heritage from the Old World	J. H. Greenwood	1.25	D. Appleton and Company, New York
The Quest of Liberty	Basil Joseph Mathews	1.50	George H. Doran Company, New York
First Across the Continent (Exploring adventures of Lewis and Clark in 1804–5–6.)	Noah Brooks	2.50	
Fur Trade of America, the Pathfinders of the West	Agnes C. Laut	.75	The Macmillan Company, New York

b. *Descriptions of Other Times in Other Countries*

"The Twins" series	Lucy Fitch Perkins	each $1.75	Houghton Mifflin Company, Boston
The Colonial Twins of Old Virginia The Philipino Twins The Swiss Twins The Puritan Twins The Italian Twins The Scotch Twins The French Twins The Belgian Twins The Cave Twins The Mexican Twins The Eskimo Twins The Irish Twins The Japanese Twins The Spartan Twins The Dutch Twins			
The Spartan	C. D. Snedeker	1.75	Doubleday, Page and Company, New York
Boy in Serbia	E. C. Davies	1.35	Thomas Y. Crowell Company, New York
Big People and Little People of Other Lands	Shaw	.52	American Book Company, New York

Title	*Author*	*Price*	*Publisher*
Boys of Other Countries	Bayard Taylor	1.75	
Seven Little Sisters	Jane Andrews	1.50	
c. *Stories Laid in Other Lands and Other Times*			
Hans Brinker, or the Silver Skates	Mary Mapes Dodge	3.50	David McKay Company, Philadelphia
Puck of Pook's Hill	Rudyard Kipling	1.90	Doubleday, Page and Company, New York
Rewards and Fairies	Rudyard Kipling	1.90	Doubleday, Page and Company, New York
Prince and Pauper	Samuel L. Clemens (Mark Twain)	2.25	Harper and Brothers, New York
Master Skylark	John Bennett	$1.90	The Century Company, New York
The Last Days of Pompeii	Edward Bulwer-Lytton	1.75	Little, Brown and Company, Boston
Soldier Rigdale	Beulah Marie Dix	2.00	The Macmillan Company, New York
Heidi	Johanna Spyri	1.50	David McKay Company, Philadelphia
Eight Cousins: or, The Aunt Hill	Louisa Alcott	1.50	Little, Brown and Company, Boston
The Secret Garden	Frances Hodgson Burnett	2.00	Frederick A. Stokes Company, New York

Bibliography for Use of Children (Fourth or Fifth Grades) on Health Aspects of Indian Life.

A bibliography on the health aspects of Indian Life is given here as an example of the type of research that may be done by the children in working on historical plays or pageants. It was prepared by Anne Whitney of the American Child Health Association for the history

classes of the fourth and fifth grades of the Horace Mann School, New York City.

Subject	*Title*	*Author*	*Remarks*	*Price*	*Publisher*
Life of Indian children	The American Indian	Elbridge S. Brooks	Chapter VII The Indian Youth	$2.00	Lothrop, Lee and Shepard Company, 1887
	Tay Tay's Tales	Elizabeth W. DeHuff	Stories of Indian Child Life Illustrated by Indian Children	2.00	Harcourt, Brace and Company, 1922
	Indian Boyhood	Charles A. Eastman		2.50	Little, Brown and Company
	Wigwam Stories	Mary Catherine Judd	p. 6-9. Some things Indians knew before white men came. p. 26-27 Indian Eye Training. (An excellent story.)	.92	Ginn and Company, 1913
	Sinopah, The Indian Boy	James Willard Schultz	Gives a vivid picture of the life of a young Blackfoot to the age of 12 years.	$1.00	Houghton Mifflin Company, 1913
	American Indians	Frederick Starr	Chap. IV. Baby and Child. Excellent for illustration of Indian cradles.	.96	D. C. Heath and Company
Indian Houses	The American Indian	Elbridge S. Brooks	Chap. VI. The Indian Home (Presentation of material not especially interesting. Old-fashioned, diffuse style of writing for children).	2.00	Lothrop, Lee and Shepard Company, 1887
	Story of the Indian	George Bird Grinnell	Chap. I gives vivid picture of an Indian dwelling.	2.00	D. Appleton and Company, 1909
	American Indians	Frederick Starr	Chap. II. Indian Houses. Shows how Indians adapted their houses to climatic conditions.	.96	D. C. Heath and Company

Subject	*Title*	*Author*	*Remarks*	*Price*	*Publisher*
Dress	Indian History for Young Folks	F. S. Drake	p. 20. Description of life, dress and customs.	3.00	Harper and Brothers
	American Indians	Frederick Starr	Chapter III	.96	D. C. Heath and Company
Sleep	Wigwam Stories	Mary Catherine Judd	p. 105. Delightful folk legend. Weenk, the Sleep Bringer and his warriors.	.92	Ginn and Company, 1913
	Indian Legends	Margaret Bemister	p. 22 "The Sleep Fairies."	.80	The Macmillan Company, 1912
Food	The American Indian	Elbridge S. Brooks	p. 160 Vegetables used by Indians.		Lothrop, Lee and Shepard Company, 1887
	Indian History for Young Folks	F. S. Drake	p. 42. Story of Mondamin or the origin of Indian Corn.	3.00	Harper and Brothers
	Story of the Indian	George Bird Grinnell	Chap. IV. Subsistence. Chap. V. His Hunting.	2.00	D. Appleton and Company, 1909
	Wigwam Stories	Mary Catherine Judd	Part II. p. 88. How clay dishes were first made. p. 133. Mondamin, who gave the corn. p. 135–138. Mondamin story of the gift of vegetables.	.92	Ginn and Company, 1913
	American Indians	Frederick Starr	Chap. VII. Hunting and Fishing (source of food supply). Chap. VIII. The Camp-Fire and the Cooking of Food. p. 56. Chapter. XXIV. The Pueblos—description of food, harvest and means of cooking.	$.96	D. C. Heath and Company
Recreation	Indian Boyhood	Charles A. Eastman	Stories of his own boyhood.	2.50	Little, Brown and Company

Subject	*Title*	*Author*	*Remarks*	*Price*	*Publisher*
	The Story of the Indian	George Bird Grinnell	Chapter II. Recreation.	2.00	D. Appleton and Company, 1909
	Sinopah, the Indian Boy	James Willard Schultz	Delightful picture of the play life of Indian children.	1.00	Houghton Mifflin Company, 1913
	American Indians	Frederick Starr	Chapter IV Description of games of young children and youths.	.96	D. C. Heath and Company
Songs and Legends	Indians' Book	Natalie Curtis	A record of songs with music and legends. Particularly good for songs.	7.50	Harper and Brothers, 1907
	Ten Little Indians	Mary Hazelton Wade	Indian Fairy Tales. Some of these remind one of Æsop's Fables, as "Master Rabbit" who was never willing to give up trying new things.	1.50	W. A. Wilde Company, 1906
	Indian Why Stories	Frank B. Linderman	"Why the Chipmunk's back is striped," etc.		Charles Scribner's Sons, 1915
	The Red Indian Fairy Book	Frances Jenkins Olcott	Folk stories retold, a selected group of stories.	3.00	Houghton Mifflin Company, 1917
	Indian Legends	Margaret Bemister	Many of these are also in the Red Indian Fairy book.	.80	The Macmillan Company, 1912
Old Source Books	History of North Carolina	John Lawson Gentleman	For Teaching Reference p. 101 and following, description of physical characteristics of Indians. p. 104. Description of game of arithmetic. p. 105. Food of Indians p. 112. Dress.		Observer Printing House, Charlotte, N. C., 1903

3. *Myths, Legends and Hero Stories.*

The lives of almost all the old heroes were full of a keen enjoyment of life. They lived in lusty, wind-swept days. They were always doing or planning great deeds. They needed mighty thews and sinews for their great adventures. With this glorification of the body there went usually an almost sentimental, child-like appreciation of the simple virtues like gratitude and kindness. Of course, they had faults in large measure, but they were all of vast dimensions. They were never weak in body or mind. Littleness and meanness whenever they appeared were treated with contempt.

Working out the historical background for plays based on the lives of the great heroes will be an education in itself. To list some of these heroes we have the Greek Theseus and Ulysses; the Jewish David and Moses; the French Joan of Arc and Roland and Oliver; the Teutonic Siegfried; and the English Kings, Alfred, Richard Cœur de Leon, and Arthur with his knights of the round table.

In mythology there are many stories that throw a glamour over the graces of mind and body. Simple foods like fruit and milk and honey appear to be the foods of men and the gods who visit them.

Marigold in "The Golden Touch" has bread and milk for breakfast; Baucis and Philemon share their milk and oat cakes and grapes with two wandering gods; Pandora and her companions in the "Paradise of Children" pluck luscious, ripe fruit from the heavily laden trees. Something of the first gayety and joyousness of the world may be made to live again for children in dramatizations of these old tales.

Title	*Author*	*Price*	*Publisher*
The Book of the Happy and Friendly Beasts	Abbie Farwell Brown	$1.50	Houghton Mifflin Company, Boston
Famous Legends Adapted for Children	E. G. Crommelin	.85	The Century Company, New York
Myths Every Child Should Know	Hamilton Wright Mabie	$1.00	Grossett and Dunlap, New York
The Book of the Happy Warrior	H. J. Newbolt	2.50	Longmans, Green and Company, New York

Title	*Author*	*Price*	*Publisher*
Plutarch's Lives for Boys and Girls	W. H. Weston	3.00	
Child's Book of the Saints	William Canton	1.00	E. P. Dutton and Company, New York
The Seven Champions of Christendom	F. J. Harvey Darton	2.50	Frederick A. Stokes Company, New York
Saints and Heroes: Since the Middle Ages	George Hodges	1.40	Henry Holt and Company, New York
A Book of Discovery	M. B. Synge	5.00	G. P. Putnam and Sons, New York
The Age of Fable; or the Beauties of Mythology	Thomas Bulfinch, edited by Rev. E. E. Hale	1.75	Lothrop, Lee and Shepard Company, Boston
A Story of the Golden Age	James Baldwin. Illustrated by Howard Pyle	2.00	Charles Scribner's Sons, New York
Children of the Dawn	Elsie Finnimore Buckley	2.50	Frederick A. Stokes Company, New York
The Æneid for Boys and Girls	Rev. A. J. Church	1.75	The Macmillan Company, New York
Old Greek Folk Stories	Josephine Preston Peabody	.48	Houghton Mifflin Company, Boston
The Children's Homer	Padraic Colum. Illustrated by Willy Pogany	2.00	The Macmillan Company, New York
The Wonder Book and Tanglewood Tales	Nathaniel Hawthorne. Illustrated by Maxfield Parrish	3.50	Duffield and Company, New York

Title	*Author*	*Price*	*Publisher*
Heroes	Charles Kingsley	3.00	E. P. Dutton and Company, New York
Odyssey in English Prose	Homer. Translated by Butcher and Lang	$1.40	The Macmillan Company, New York
The Iliad, abridged translation into English Prose	Homer. Translated by Lang, Leaf and Myers	1.40	The Macmillan Company, New York
Boy's King Arthur	Sir Thomas Malory (edited for boys) Illustrated by Nathaniel Wyeth	3.50	Charles Scribner's Sons, New York
The Story of King Arthur and His Knights	Howard Pyle	3.50	Charles Scribner's Sons, New York
King Arthur and the Knights of the Round Table	Abridged from Malory's "Le Morte d'Arthur" by Pollard	4.00	The Macmillan Company, New York
Robin Hood	Louis Rhead	1.75	Harper and Brothers, New York
The Merry Adventures of Robin Hood	Howard Pyle	3.50	Charles Scribner's Sons, New York
The Boy's Percy	Sidney Lanier	2.25	Charles Scribner's Sons, New York
Knightly Legends of Wales	Sidney Lanier	2.25	Charles Scribner's Sons, New York
The Age of Chivalry	Thomas Bulfinch	1.75	
Hero Stories of France	Eva March Tappan	1.75	Houghton Mifflin Company, Boston
The Story of Roland	James Baldwin	2.00	Charles Scribner's Sons, New York
Legends of Charlemagne	Thomas Bulfinch	1.75	

Title	*Author*	*Price*	*Publisher*
The Story of Bayard	Christopher Hare	3.00	E. P. Dutton and Company, New York
Aucassin and Nicolette	Translated by Eugene Mason	1.60	E. P. Dutton and Company, New York
The Story of Siegfried	James Baldwin	2.00	Charles Scribner's Sons, New York
In the Days of Giants	Abbie Farwell Brown	1.50	Houghton Mifflin Company, Boston
The Children of Odin	Padraic Colum. Illustrated by Willy Pogany	$2.00	The Macmillan Company, New York
Norse Stories	Hamilton Wright Mabie	1.50	Dodd, Mead and Company, New York
Stories of Norse Heroes	E. M. Wilmot-Buxton	2.00	Thomas Y. Crowell Company, New York

4. *Biography*

Another fruitful source for dramatization is found in the lives of men and women who have made great contributions to the medical knowledge of the world. Such men and women are Pasteur, Lister, Walter Reed, Florence Nightingale and Trudeau. Then there are the men and women who became healthy from their own efforts in childhood. An outstanding example of this is found in the Life of Roosevelt.

Biography is a very fruitful source of indirect health teaching, because from reading the successful lives of others, children become stirred with an ambition to make something of their own lives, and this furnishes an incentive for building healthy bodies in childhood.

Title	*Author*	*Price*	*Publisher*
a. *Health Heroes*			
Life of Pasteur	R. Vallery-Radot	$3.00	Doubleday, Page and Company, New York

Title	*Author*	*Price*	*Publisher*
The Labrador Doctor	W. T. Grenfell	5.00	Houghton Mifflin Company, Boston
The Beloved Physician: Edward Livingston Trudeau	Stephen Chalmers	1.50	Houghton Mifflin Company, Boston
An Autobiography	Edward Livingston Trudeau	4.00	Doubleday, Page and Company, New York
Florence Nightingale	L. E. Richards	1.75	D. Appleton and Company, New York
b. *Some Lives of Other Great Men and Women.*			
Boy Scout's Life of Lincoln	Ida M. Tarbell	$2.00	The Macmillan Company, New York
Story of a Pioneer	Anna Shaw	2.50	Harper and Brothers, New York
Famous Scouts	C. H. L. Johnston	1.50	Page Company, Boston
The Story of My Life	Helen Keller	.44	Houghton Mifflin Company, Boston
Boy's Life of Theodore Roosevelt	Herman Hagedorn	1.75	Harper and Brothers, New York
Heroes of Today	M. R. Parkman	1.75	The Century Company, New York
More Than Conquerors	A. Gilbert	1.75	The Century Company, New York
Heroines of Service	M. R. Parkman	1.75	The Century Company, New York
Boy's Life of Edison	W. H. Meadowcroft	1.75	Harper and Brothers, New York
Abraham Lincoln	Carl Schurz with preface by Calvin Coolidge	1.50	Houghton Mifflin Company, Boston
Voyages of Captain Scott	Charles Turley	2.00	John Murray, Baltimore
Joan of Arc	M. Boutet de Monvel	4.00	The Century Company, New York

Title	*Author*	*Price*	*Publisher*
St. Joan of Arc	Samuel L. Clemens (Mark Twain)	1.50	Harper and Brothers, New York
Wizard of the North	Parker Fillmore	2.00	Harcourt, Brace and Company, New York

5. *Children's Health Books that Contain Stories Suitable for Dramatization.*

Cho Cho and the Health Fairy	Eleanor Glendower Griffith	.15	The Macmillan Company, New York
Rosy Cheeks and Strong Heart	J. Mace Andress and Annie Turner Andress	.30	The Macmillan Company, New York
Jack O'Health and Peg O'Joy	Beatrice Slayton Herben, M.D.	$ .45	Charles Scribner's Sons, New York
Mary Gay Stories	Stella Boothe and Oliver Carter	.60	World Book Company, Yonkers
Land of Health	Grace T. Hallock and C.-E. A. Winslow	.72	Charles E. Merrill Company, New York
Healthy Living, Book I	C.-E. A. Winslow	.80	Charles E. Merrill Company, New York

FOR CHAPTERS VI AND VII

Title	*Author*	*Price*	*Publisher*
1. *Production of Plays.*			
Practical Stage Directing for Amateurs	Emerson Taylor	$2.00	E. P. Dutton and Company, New York
How to Produce Amateur Plays	Barrett H. Clark	1.75	Little, Brown and Company, Boston
How to Produce Children's Plays	Constance D'Arcy Mackay	1.35	Henry Holt and Company, New York

Title	*Author*	*Price*	*Publisher*
2. *Lighting.*[1]			
Stage Lighting	A. S. Powell	Free	Edison Lamp Works, General Electric Company, Harrison, N. J.
3. *Costumes and Scenery.*			
Costuming a Play	Elizabeth B. Grimball and Rhea Wells	3.00	The Century Company, New York
How to Make Paper Costumes		.10	Dennison Manufacturing Company, New York[2]
How to Make Crepe Paper Flowers		.10	Dennison Manufacturing Company, New York
Costumes and Scenery for Amateurs	Constance D'Arcy Mackay	1.75	Henry Holt and Company, New York
Dress Design	Talbot Hughes	3.75	Isaac Pitman and Sons, New York
A History of Everyday Things in England from 1066–1799 2 Vols.	Marjorie and C. H. B. Quennell	$5.00	Charles Scribner's Sons, New York
Dyes and Dyeing	Charles E. Pellew	2.50	Robert M. McBride, and Company, New York
4. *Make Up.*			
How to Make Up	S. J. Adair Fitz-Gerald	.75	Samuel French, New York

[1] Also discussed in books on Production.

[2] The Dennison Manufacturing Company maintains Service Bureaus in cities in which their stores are located. They are glad to send sketches for costumes and stage settings with descriptions of how to make them. Their Service Bureaus are located at the following addresses: 220 Fifth Avenue, New York City; 26 Franklin Street, Boston, Mass.; 62 E. Randolph Street, Chicago, Ill.; 1007 Chestnut Street, Philadelphia, Pa.

For Chapter X

Title	*Author*	*Price*	*Publisher*
1. *Dramatic Games and Dances.*			
Dramatic Games and Dances for Little Children	Caroline Crawford	2.40	A. S. Barnes and Company, New York
The Song Play Book	Crampton and Wollaston	2.40	A. S. Barnes and Company, New York
New Song Plays to Old Tunes	Mary Wollaston Wood	2.00	A. S. Barnes and Company, New York
Dramatized Rhythm Plays Mother Goose and Traditional, Grades 1–3	John N. Richards	2.40	A. S. Barnes and Company, New York
Dramatic Dances for Small Children	Mary Severance Shafter	2.40	A. S. Barnes and Company, New York
Games in Song for Little Folks	Theresa R. Steiner	.60	A. S. Barnes and Company, New York
The Rhythms of Childhood	Crawford and Fogg	2.40	A. S. Barnes and Company, New York
The Folk Dance Book	C. Ward Crampton, M.D.	2.40	A. S. Barnes and Company, New York
The Second Folk Dance Book	C. Ward Crampton, M. D.	2.40	A. S. Barnes and Company, New York
Folk Dances and Games	Caroline Crawford	2.40	A. S. Barnes and Company, New York

2. *Songs.*

Title	*Author*	*Price*	*Publisher*
Sixty Patriotic Songs of All Nations	Granville Bantock	$2.50	C. H. Ditson and Company, New York
The Baby's Opera	Illustrated by Walter Crane	1.50	Frederick Warne and Company, Limited, New York
The Baby's Bouquet	Illustrated by Walter Crane	1.50	Frederick Warne and Company, Limited, New York
Songs of Childhood	Eugene Field, Music by Reginald De Koven and others	1.50	Charles Scribner's Sons, New York
The Stevenson Song Book	R. L. Stevenson, music by various composers	1.50	Charles Scribner's Sons, New York
Songs from Mother Goose	Sidney Homer	1.20	The Macmillan Company, New York
St. Nicholas Songs	A compilation	2.50	The Century Company, New York

For Chapter XI

1. *Production of Pageants.*

The Technique of Pageantry	Linwood Taft, Ph.D.	2.00	A. S. Barnes and Company, New York
How to Produce Plays and Pageants	Mary M. Russell	1.50	George H. Doran Company, New York
Festivals and Plays	Percival Chubb and Associates	2.25	Harper and Brothers, New York

Title	*Author*	*Price*	*Publisher*
The Festival Book	Jennette E. C. Lincoln	2.40	A. S. Barnes and Company, New York
Folk Festivals	Mary Master Needham	1.50	B. W. Huebsch, New York

2. *Pageants for Study.*

The Conflict—A Health Masque in Pantomime	Gertrude K. Colby	1.50	A. S. Barnes and Company, New York
Patriotic Plays and Pageants	Constance D'Arcy Mackay	1.40	Henry Holt and Company, New York
Springtime—A May Day Pageant	Caroline Snodgrass	$.50	A. S. Barnes and Company, New York
Galahad, A Pageant of the Holy Grail	Linwood Taft, Ph.D.	.75	A. S. Barnes and Company, New York
Tree of Memory—An Armistice Day Pageant	Grace C. Moses	.50	A. S. Barnes and Company, New York

PLAY BIBLIOGRAPHIES

Plays and Pageantry *A list of 25 selected health plays*	National Health Council	free	National Tuberculosis Association, New York
How to Produce Children's Plays *Contains excellent classified bibliography*	Constance D'Arcy Mackay	1.35	Henry Holt and Company, New York
Dramatics for Health Teaching *Has comprehensive health play bibliography*	Harriet Wedgwood	.05	U. S. Bureau of Education, Washington, D. C.

Sources of Obtaining Dramatic Information and Selected Lists of Plays

Drama Book Shop
29 West 47th Street
New York, N. Y.

Drama League of America
59 East Van Buren Street
Chicago, Ill.

Playground and Recreation Association of America
315 Fourth Avenue
New York, N. Y.

Woman's Press
600 Lexington Avenue
New York, N. Y.